

art REVIEW

THE
ESSENTIAL
MONTHLY
GUIDE

FEBRUARY 1993

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PROFILE
**Shani
Rhys
James**

IS THE
NATIONAL
GALLERY
RUBENS
A COPY?

AFFORDABLE PRINTS

ART UNDER £1,000

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*Frank Auerbach (b. 1931), "E.O.W. on her blue eiderdown II", oil on board,
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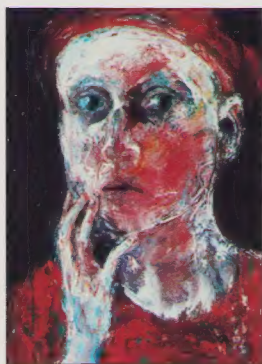
art

REVIEW

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February 1997

Volume XLI X



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by Shani Rhys James
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CHRISTCHURCH MANSION IPSWICH

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An archetypal British Impressionist who made Suffolk her home. Peggy Somerville had two careers as a painter, her early years as a child prodigy and later when she worked in comparative seclusion, developing the fresh, unpretentious vision she had made her own, painting the things she loved: sunlight, landscapes, flowers and her family.

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EDITOR'S LETTER



The London *Evening Standard* recently ran an item from the November issue of *Art Review* which led to an exchange of letters in the paper between myself and Marjorie Allthorpe-Guyton, director of visual arts at the Arts Council. The item concerned the frequency with which David A Bailey received grants. Allthorpe-Guyton's letter claimed that the figure we cited for the amounts received by Bailey

was wrong and that he had received only £35,000 in 1994/95. Having first had my reply cleared by the *Standard's* lawyers, I pointed out that in the year to which she referred Bailey had in fact received not only the £35,000 Allthorpe-Guyton cited but additional amounts from her own department of £8,000, £4,730, and £3,962. A total in one year alone of £51,692. Incidentally, in the same year Bailey also received £12,000 from the London Arts Board – a body which, of course, receives its money from the Arts Council. I received no apology from Allthorpe-Guyton for her having made it appear to the *Standard's* readers that I was a liar. So why did Allthorpe-Guyton herself so blatantly mislead *Standard* readers? Was she misinformed by an incompetent minion? Always a possibility at the Arts Council. Was she lazy in her own researches? Or was her lack of candour perhaps deliberate for reasons we may only guess at? If another public servant, such as an MP, had so ineptly deceived the public we would expect them to resign.

Allthorpe-Guyton also claimed in her letter that Bailey was an "internationally respected" curator. I need hardly point out to anyone conversant with contemporary art that this statement deserves a trophy for exaggeration. I have nothing against Bailey, he is merely exploiting a rotten, bankrupt system which annually rewards the same few addicted form-fillers. As I have written before, what public funding of the visual arts has achieved since its introduction in 1946 is the feather-bedding of a fat layer of mediocrity which previously didn't exist. Good art is not produced because public funds are made available to pay for it. It emerges anyway. The job of the Arts Council is not to institutionalise certain political correctnesses and narrow tastes but to foster excellence across a wide range of styles.

I have just received the Arts Council's list of 'Development Grants' for 1996/97. Guess who gets another £4,977! Turn to page 8 for more of the Arts Council's fancy footwork.

David Lee

DAVID LEE

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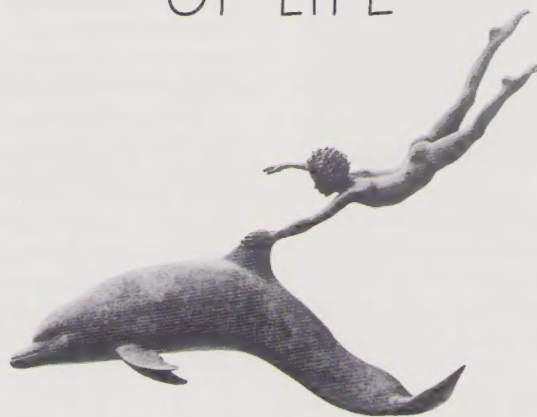
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Update

Briefly...



Painter Ray Richardson has made a lithograph, *One Man, His Dog and His Maisonette* (ed: 200, £195, above) for the Big Art Issue, to be sold in aid of the Big Issue Foundation (0171 503 7236 for details.)

Wildenstein have sold to Richard Green the Bond Street gallery they occupied for 60 years.

London boroughs, predominantly Labour run, have cut arts budgets by 23% since 1993.

Westminster Council has cut its arts budget by 18% which means cuts for the ENO, the RPO and other flagship companies in the borough.

A recent report detailed how important Sumerian carvings from Iraq are being smashed up, illegally exported and sold on the London art market.

If Richard Rogers' scheme for redeveloping the South Bank Centre goes ahead (contingent of course on £127 million of lottery dosh) it will require the closure of the Hayward Gallery for two and a half years.

LEEDS ARMOUR

When the Royal Armouries Museum opened in Leeds, at a cost of £42.5 million, *Art Review* drew attention to the fact that although the public owned the principal assets, namely the unparalleled collection of armour and artifacts from the Tower of London, the state would not benefit from any financial success the museum enjoyed because all the profit was going to the private investors, despite the fact that they had contributed a negligible proportion of the overall costs. To add insult to injury, the public were faced with huge admission charges. Nobody can ascertain precisely how successful the museum has been in attracting visitors, but informed speculation has it that attendance has fallen short of the anticipated 750,000, to the extent that money is being diverted to a marketing drive.

THE BRITISH ABROAD

A new museum of modern art has just opened in Berlin and included in the inaugural exhibition are only four British artists. There was much gnashing of teeth about this impertinent slight among British critics jetted over to puff the show. This doesn't say much for the continuing claims of all the credulous ninnies on our broadsheet papers that British art is currently the toast of the known universe. But, wait a minute, here come the cavalry of the British Council! They are showing the squareheads a thing or two by exporting all the usual boring suspects from the Turner Prize, New Contemporaries, British Art Show etc etc for a show of Young British Artists (art's equivalent of the football hooligan) at the Kunstmuseum in Wolfsburg until March 31.



New shows

While Howard Hodgkin's retrospective continues at the Hayward Gallery until February 23, and with his lachrymose performance on the South Bank Show still fresh in our mind, why not cheer up the neglected, abused old luvvie by buying one of his colourful prints. A show of prints since the '60s is at Wiseman Originals, SE11 (0171-587 0747) until the end of March and includes a hand-coloured etching of 1979, *David's Pool* (edition 100, £4,500 plus VAT, above) although works start at £550. A selection of Hodgkin's prints is also on view at Alan Cristea Gallery, W1 (0171-439 1866).



Art Review has never been good at reproducing subtle drawings and we'll probably make a hash of *Semi-nude Boy* (left). It is by Annibale Carracci (1560-1609) and is included in a loan exhibition of 100 Carracci drawings from British collections at the Ashmolean Museum, Oxford (until March 31), from where it transfers to Hazlitt, Goodden and Fox, 38 Bury Street, London SW1 (April 9-May 9). The Carracci family, comprising brothers Annibale and Agostino (1557-1602), and their cousin Ludovico (1555-1619), who have been for so long out of

"There is of course a real argument to be had about British culture in the nineties: its mindlessness, its lack of politics, its overly cosy relationship with commerce."

Richard Gott - *The Guardian*

fashion, were founders of the Bolognese school of painting whose pupils included Guercino, Domenichino and Guido Reni. The Carracci, who established their own studio school, placed great emphasis on the mastery of drawing. This is a timely exhibition in view of the recent news that Sir Denis Mahon, the first great scholar of the Carracci, has announced his decision to leave his own great collection of Bolognese baroque art to national collections.

Spirits of the Air (below) by Brian Yale is taken from his exhibition, 'Dungeness: Landscape on the Edge', organised by Wolseley Fine Arts at Gallery 27 in Cork Street, W1 from February 4-23. Yale, who has spent most of his career in public art with the GLC, bought a painting shack at Dungeness on the Channel coast in 1972, next to that famously owned by Derek Jarman during his last years. The show features paintings inspired by the area and is Yale's first comprehensive one-man show.

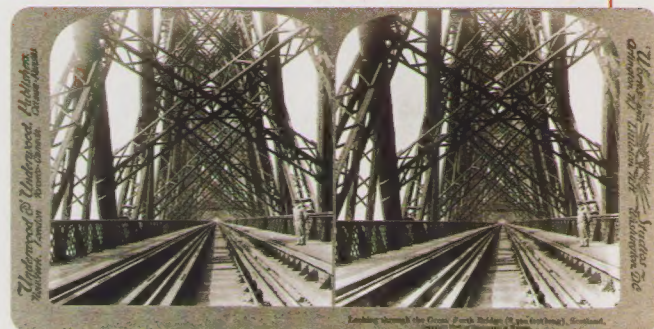


Few rises to fame have been as meteoric as that enjoyed by Portuguese-born Paula Rego (b 1935). A sudden change of style in the mid-'80s to one involving biographical narrative transformed her from a well-meaning also-ran into a star whose reputation is now all but unimpeachable (*Departure*, 1988, above). A retrospective of Rego's paintings is at the Tate Gallery, Liverpool (0151-709 3223) from February 8 to April 13. The show includes work from 1959 onwards and also features prints, drawings and pastels – the latter medium is considered by some critics to be her best. John McEwen's acclaimed 1993 monograph on the artist is re-issued on February 7, published by Phaidon, £25.

The stereoscope was among the most popular toys in the drawing room of the 1850s and enjoyed a revival during the 1890s when this example (right) looking along the railway track of the newly opened Forth Bridge was made. It worked on the principle that two photographs of the same subject shot from a slightly different viewpoint (roughly equivalent to the distance between our eyes) would, when seen through a viewer, recreate the sensation of 3D. 'Double Vision, 19th Century Stereoscopic Photography', which looks at the phenomenon, is at the Scottish National Portrait Gallery in Edinburgh until February 23.

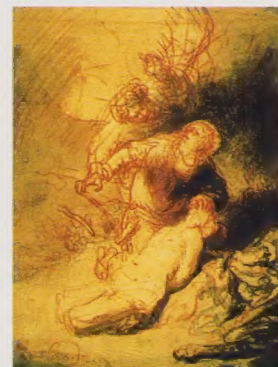


Wherever I Lay my Hat (above) is included among sculptures since 1990 by artist, wag and performer Dave Stephens at the Phoenix Gallery, Brighton until February 15.



The Disparates, 1819-1824, the last series of etchings produced by Goya, dwell on the cruelties and follies of man. Goya knew such foibles first hand, having observed atrocities committed in Spain during the Napoleonic Wars and in particular during the Peninsular War from 1808 onwards as the Duke of Wellington drove French armies back across the Pyrennees. War, social turmoil and political intrigue brought the best out of the Spanish painter, whose themes remain terrifyingly relevant today. There is no greater argument for banishing the folly of fashionable art than the continued pertinence of Goya's observations. *The Disparates* (*Silly Idiot*, below right) were produced while the artist was living in the 'House of the Deaf Man', which was decorated with his so-called 'Black' paintings, on the outskirts of Madrid. They weren't published until after Goya's death in exile

in Bordeaux. The set of 18 prints is at Wakefield Art Gallery (01924 305796) until February 23 and then at Brighton Art Gallery from March 1 to April 13.



The Angel Preventing Abraham from Sacrificing his son Isaac (above) 1634, by Rembrandt, is included in 'The Inner Eye' at Glynn Vivian Art Gallery in Swansea until March 9. Worth a visit for this drawing alone.



Update

"We are sorely in need of some highbrow impresarios in the exhibition business."

Tim Hilton - *The Independent*
on Sunday

Briefly...



Four drawings of Winnie the Pooh and Piglet by E H Shepard, A A Milne's most celebrated illustrator, sold for £216,200 at Christie's.

The Vatican is thinking of imposing restrictions on visitor numbers (currently 3 million a year) allowed into the Sistine Chapel, so great has become the scrum under Michelangelo's ceiling.

The plastic ski pass in Klosters, the winter resort favoured by British royals and their exes, features a spiffing Alpine water-colour by Prince Charles.

Christie's recently withdrew from sale a small panel of *St John the Evangelist* by Fra Filippo Lippi following accusations that it had been smuggled illegally out of Italy.

From February 1, the Tate Gallery, whose centenary year is 1997, starts opening on Sunday morning which means the gallery is open seven days a week 10-5.50pm.

ARTS COUNCIL LATEST...

IKON YOU PAY

The Arts Council has come up trumps again for its former employee Elizabeth MacGregor, director of Ikon Gallery in Birmingham, which is itself part of the Arts Council's cosy little commonwealth of revenue clients (£350,000 a year). You may remember Ms MacGregor from her stultifying performance on Channel 4's Turner Prize award programme in November when she not only proved that a little knowledge is a dangerous thing but that it can also lead to chronic pretentiousness and a terminal inability to see the wood for the trees. All first-rate qualifications for judging the Turner Prize which, you guessed it, she did last year. Anyway, Ikon has been awarded another £838,047 to add to the two grants of £100,000 and £3,676,000 it received in March and July of last year from the Arts Council lottery. This latest dose is for "additional work with the artist, Tania Kovats", plus relocation costs and new computers for Ikon's new gallery.

THOSE BUYERS AGAIN

In November we listed the six new buyers for the Arts Council collection over the next two years. With one exception they were all directly or indirectly (by funding) closely related to the Arts Council. In identifying this we were attempting to demonstrate

that only a narrow range of taste is reflected in the purchases of the Arts Council collection, the recent acquisitions of which (the truly abysmal standards of which have to be seen to be believed) are on display at Ikon Gallery (see above). This is because only those who have been cloned into an Arts Council mindset are selected to act as buyers. What we didn't realise is that there are so few clones. Allthorpe-Guyton, she who misleads the readers of the *Evening Standard* (see Editor's letter), who is a buyer for the next two years, was also a purchaser from 1992-94 and from 1994-96. Meanwhile Susan Brades, the new director of the Hayward Gallery, which as part of the South Bank Board receives £13,330,400 from the Arts Council, who is a buyer this year, was also one in 1988-89. Indeed the staff of the South Bank Centre and the Arts Council have between them supplied 11 of the last 23 buyers. Of the remaining half not a single genuinely dissenting voice is included. Convenient if you can get away with it, and, believe us, the Arts Council have been doing for years.

ROCK BOTTOMLEY

Virginia Bottomley's insistence that the arts are nothing to do with her continues. In a recent speech she stated: "I shall not, as Secretary of State, dictate what people should read, or see, or hear." This will be music to the ears of the Arts Council who will thus be allowed to get on with consolidating and institutionalising their own taste with no fear of interference from either gov-

ernment or taxpayer. One hopes that soon the government will realise that the much vaunted 'arm's length principle' by which it refuses to intervene in arts funding is precisely why ACE, in the visual arts at least, has been able to establish itself as an academy of the fashionable and the politically correct.

ACE ADVISORS

Early in January we received a plea from the Arts Council to nominate candidates "with appropriate qualifications" and "relevant skills, expertise and experience" (though they carefully avoid citing what these were) for candidates to serve on their advisory panels. One can't help thinking that this is a little like the Chairman of the Turner Prize judges inviting public nominations which, as we have expressed elsewhere, is a waste of a stamp. This invitation by the Arts Council is a naked attempt to make the process of appointing advisory panels appear more democratic than is actually the case. However, *Art Review* is prepared to enter into the spirit of this charade. We have nominated Brian Sewell for the Visual Arts advisory panel on the grounds that his considerable knowledge of contemporary and historical art are a matter of public record and, crucially, his integrity is untainted by association with any of the bodies or individuals currently receiving money from the Arts Council. There are few who fall into both these categories. And for those of you who say that serving on the Arts Council would prejudice his opinions as art critic we remind readers that the art critic of *The Times* sits on two Arts Council panels ... and

BLOCKBUSTERS WORK

The recent 'Picasso and Portraiture' show at MOMA New York attracted over 500,000 visitors, and in all-time popularity is pipped only by the Picasso retrospective of 1980, which attracted a million visitors, and the Matisse retrospective in 1992 which drew 940,000. In a further endorsement of the economic viability of blockbuster exhibitions it is estimated that 'Picasso's

Portraits' drew 350,000 visitors to the city who spent \$268 million during their stays. Meanwhile, in nearby Philadelphia, the Cézanne exhibition, which proved so lucrative in London, attracted 548,000 visitors and, it is estimated, injected \$86 million into the metropolitan economy.

THE CLEANERS STRIKE AGAIN

A cleaner at an art gallery in Amsterdam swept up a collection of cigarette butts and ash on the floor. Yes, you guessed it, they were art, the work of Japanese sculptor Keiko Ato and were apparently carefully arranged "to represent the smoker's dilemma when he knows he should stop but can't."

PUKEWORTHY

Jubal Brown, Canadian conceptual artist cum vandal, is known to New York police as the 'Primary Colour Barfer'. His particular 'skill' is being sick on paintings in galleries. His latest yawn was over a Mondrian grid painting in NY's Museum of Modern Art and he prepared for it by eating nothing but blue cake icing, blue jelly and blueberry yoghurt. He has already performed similarly, in red, over a Raoul Dufy in an Ontario gallery. Of the Mondrian Mr Brown said: "Its extreme banality made me sick." May we suggest that on his next mission he eats several bags of peanuts and pork scratchings which will help, as art critics say, "to articulate the picture surface."

A NEW LEONARDO

Leonardo da Vinci's 25-foot-high, 72-ton *Cavallo*, a huge stallion intended as a monument to Lodovico Sforza is nearing completion at the Tallix foundry on the banks of the Hudson river. It is the brainchild of Charles Dent, a retired airline pilot for whom the project of realising Leonardo's horse has become something of an obsession. He has raised \$4 million to complete the project from the great man's original designs and, although it never got constructed in the Renaissance because the bronze for the project was diverted to making cannon when Lodovico

came under siege from the French, once it is completed the Milanese authorities plan to erect it on a plinth near the gates to the city's Sforza castle.

HONOURS LIST

The visual arts fared badly in the New Year honours list. Painter, benefactor and collector Derek Hill (see last issue's Update) received a CBE and David Shalev, architect of the pebble-dashed crematorium also known as the Tate St Ives, got an OBE "for services to architecture". That was it.

THE ARTS FUNDING GUIDE

If you don't know the difference between English Heritage, the Museum and Galleries Commission and the National Heritage Memorial Fund then you need the Arts Funding Guide 1997/98. Published by the Directory of Social Change for £16.95 it should be given to every graduating fine artist in the country to be used as an essential tool in furthering their career. Apart from listing all the national organisations which give money to the deserving impecunious, it cites large companies who make awards and who purchase work as well as all the charitable trusts that can be applied to by any kind of artist or organisation. Contact the Directory of Social Change, 24 Stephenson Way, London NW1 (0171-209 5151).

QUIZ WINNERS

The two winners of Edward Lucie-Smith's *Visual Arts in the 20th Century* were Samantha Heywood of London and Charles Pownall of Suffolk.

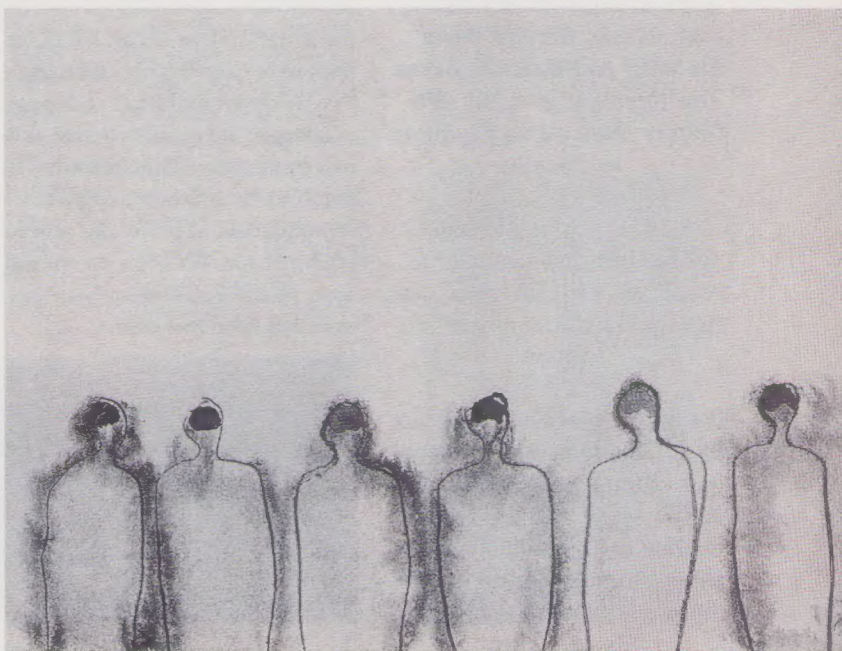
GORMLEY GENIUS

The recent exhibition of Antony Gormley's drawings at White Cube Gallery, W1 included this drawing, below, from the 'Body and Light' series. Over to the press release for an explanation of this dazzling masterpiece: "The Body and Light drawings evoke the darkness held within his sculpture whilst exposing it to a wider imaginative context. These small, intense, black and white works, executed over the last six years, relentlessly investigate the body's condition in relation to the spaces of nature and the constructions of the built world. The dilute dark pigment becomes a fluid ground from which forms emerge, transform and dissolve. These atmospheric works evoke how it feels to be a receiver and transmitter within a field of sensations, suggesting that the body is as much a part of an elemental environment in flux, as it is defined by its own horizon of articulated experience." *Art Review* is bound to say that if Gormley's work was any good its visual quality would be self-evident to anyone viewing it and wouldn't need this prizewinning bullshit scribbled about it.

it hasn't in the slightest affected his independence when reviewing ACE shows. We await confirmation of Mr Sewell's appointment.

WE LUCKY FEW

An innocuous announcement is made: The Arts Foundation awards a Photography Fellowship of £10,000 to Joy Gregory. Hmm. The AF was set up in 1990 following an anonymous donation of a million pounds to the Arts Council. It awards eight grants of £10,000 a year and does not accept any unsolicited applications and is in any meaningful sense indistinguishable from the Arts Council: Lord Gowrie, chairman of ACE is a trustee; and Prudence Skene who sits on the Arts Council is the director. The closeness in philosophy of the AF to the Arts Council becomes obvious when examining the award to Joy Gregory. The two judges were Paul Graham and David A Bailey. Graham, who *Art Review* pointed out recently has had more Arts Council grants than Covent Garden and who last year received a £14,000 publication grant despite the fact that he is successfully represented by a Mayfair dealer, has, like Gregory and Bailey served on photography panels of the Arts Council. Bailey we already know as a public funding junkie. Joy Gregory is currently a visual arts assessor for the London Arts Board and was serving on the panel last year when one David A Bailey received £3,000. If this award is anything to go by The Arts Foundation is infected with the same self-serving bone idleness as the Arts Council.



Update

Briefly...

The 11th Contemporary Art Society Market resulted in 516 works being sold for £235,560 in six days.

The Angle Gallery, Birmingham (0121-233 9260) is staging a major touring exhibition challenging the image of Africa as presented by the media: the show is by open submission (closing date March 1) and works may be in any medium.

***Little Dancer*, a sculpture by Degas, was sold for £7.2 million recently at Sotheby's in New York.**

A dirty little oil sketch of a village, identified as a Constable of East Bergholt c. 1811, sold at Sotheby's for £106,000, twice estimate.

The winner of the 1996 Mitchell Prize for the history of art was won by David Bindman and Malcolm Baker for *Roubiliac and the 18th Century Monument: Sculpture as Theatre*.

Sir Christopher Mallaby, former British ambassador to France and Germany, has been appointed a trustee of the Tate Gallery.

The recent discovery of a box full of paintings over newspaper photographs by Francis Bacon show that the artist's *modus operandum* involved using photographs as a kind of preparatory drawing for his paintings.

BEANE BRAIN

On the evidence of Channel 4's programme about her and the coincident profiles written in the newspapers, Jibby Beane, the personification of 'mutton dressed as lamb' who is soon to open a gallery in Smithfield, is as vacuous as the art and artists she represents are laughably inept. (Any art is only in the PR.) Alternately spouting clap-trap and laughing like a wind-up clown, she flounced about in a manner which must have confirmed most people's worst suspicions that contemporary art and its manipulation and promotion by imbeciles is a king-sized confidence trick. Two of her buyers are those prize dupes David Bowie and Charles Saatchi – nuff said.

SUNDERLAND GLASS

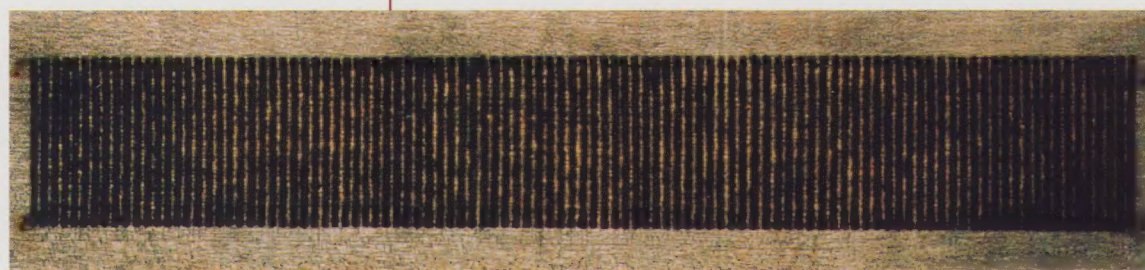
Stained-glass artist Sue Woolhouse recently completed a three-year residency in the City of Sunderland making decorative and narrative work for civic buildings. Woolhouse, who is a graduate of the Royal College of Art, has made impressive decorative and narrative works for buildings as diverse as colleges, old people's homes and new bungalows. This initiative is much to be commended and, in reproduction at least, the pieces produced appear to be a significant asset to the amenities where her work has been installed.



New shows

The Royal Academy's financial problems are bound to be appeased by the crowds flocking to the small show of mainly recent work by Gillian Ayres RA OBE at the Royal Academy from February 6 to March 2. Born in 1930 she was a teacher for many years but since 1981 Ayres has painted full-time. According to the Academy's own spin doctors: "Her canvases possess a tactile quality yet, despite the loading of pigment, retain their brilliance and freshness." (*A Painted Tale*, 1984, above.)

Roger Ackling's exhibition 'Black Sun' is at Warwick Arts Centre (01203-523804) until March 15 - *Untitled*, below. Ackling's work is simple but beautiful and is made by using a magnifying glass to burn lines on found pieces of wood. The intensity and length of lines becomes an indicator of the sun's strength. It sounds facile but the impact of his pieces is greater than the process might suggest.



"It is increasingly clear that the great gush of cash from the lottery far exceeds the quantity of deserving projects on which to spend it."

Editorial - Daily Telegraph



David Wynne, seen here (above) putting the finishing touches to a charging bull elephant, is best known for his *Boy with a Dolphin* sculpture on the Embankment although the work most familiar to all of us is the linked hands motif on the back of a 50p piece. He is celebrating 50 years as a sculptor with an exhibition at Mall Galleries from February 20-March 8.



The Ritual (above centre) by Oleg Prokofiev (£1,200) is included in the artist's one-man show at Art Now, 17 Halsmere Road, SE5 (0171-582 5785, Sundays 1-5pm and by appointment). Prokofiev has written: "It seems to me that in our times, painting is further than ever from being dead. It is not only very much alive but the variety of its trends and styles is extraordinary. Perhaps this is typical of the end of this century with its almost limitless wealth of information... what interests me in the



paintings I am doing now, is not only problems of colour and textures in themselves, although these abstract qualities are very important to me. In painting human figures I want to explore the relationship between the figures in the composition, where a new world is recreated."

An unusual installation by Russell Thorburn called *Motor Project* is in the basement of 108a Boundary Road, NW1 (0956 151663), adjacent to the Saatchi Gallery until February 20. It is not widely known that the influential collector and dealer Charles Saatchi is a karting fanatic. This installation comprises one of his spent go-kart engines (being loaded enables Saatchi to dis-

card engines others would have to re-condition) presented on fetching red velvet in a showcase. Nearby is a film showing the great acquirer roaring around the track. Thorburn has had problems exhibiting this work because nobody wants to upset Mr Big. The installation is intended to highlight Saatchi's power not only in the art world but, because the artist's brother is an impoverished boy racer on the karting circuit who can't compete with Saatchi's spending on his hobby, on the go-karting industry as well. "The artist purchases the collector before the collector can purchase him", explains Thorburn.

Documentary photographer John Davies, who exhibited at MOMA, New York five years ago, was awarded the River Taff Fellowship to trace the river from its source to the Cardiff Bay barrage which is currently under construction (*Taff*



Estuary Towards Barrage, above). His photographs record the changes to what was formerly a heavily industrialised region. Davies was among the most original photographers of the 1980s. His books looked intelligently at the alterations predominantly to our cities caused by industrial decline and wanton consumerism. He was among the more sceptical documentarists of what was at the time referred to euphemistically as 'the Thatcherite economic miracle'. His pictures must be viewed carefully because so much of their meaning and subtlety is contained in small details and incidents which are not at first obvious. The smallness of people and the disproportionate enormity of their impact on the earth is Davies's continuing theme. The Taff commission is on at Oriel Gallery, Cardiff (01222 399477) until February 15 and at Turner House, Penarth (01222 708870) until March 9.

The Turner Prize exhibition at the Tate Gallery featuring Gary Hume closed on January 12. Since visibility and air-time is all in current art, luckily for Hume a major exhibition at the Saatchi Gallery (shared with Fiona Rae) opened

days later. This will keep his work before the public until April 6, a continuous run of six months in London's two major contemporary galleries. If he isn't established after a run like that Heaven help him. *Begging For It*, below, was painted in 1994 in the household gloss favoured by Hume. Of his process he has said: "I like the high gloss finish which starts to have a life of its own because it reflects the environment that the paintings are shown in. In a hermetically sealed gallery, everything would be reflected within the painting, including yourself. So they made you think about light and about where the paintings begin and end." The Saatchi Gallery is free on Thursdays but costs £3.50 on Fri, Sat and Sun from 12-6pm.



Update

"Every year the Turner Prize kills off another swathe of us people who have an interest in contemporary art."

Sunday Times - A A Gill

Briefly...

The remains of Cleopatra's city Ptolemies, hidden for 2,000 years, has been located under the harbour of Alexandria in Egypt.

Two landscape watercolours by Thomas Girtin (1775-1802) have been accepted from the artist's descendents by the state in lieu of £520,000 tax: the pictures have not yet been allocated to galleries.

The Tate Gallery, Liverpool closes in April for a £7 million refurbishment (£3.8 million from the lottery) and will re-open in stages from August with its new programme launched in May, 1998 when the gallery celebrates its tenth anniversary.

The winner of the £20,000 prize for the British building of the year went to Stephen Hodder for his Centenary Building at Salford University.

This year's Cork Street Open Weekend was "good for business" according to the organisers: David Messum, for example, sold over a dozen pictures mainly to new clients.

1998 has been designated the Year of Photography and the Photographic Image by the Arts Council and activities will centre on Yorkshire. All the usual suspects have been lined up for commissions: Martin Parr, Keith Piper, Joy Gregory, Zarina Bhimji Zzzzzz.

OOH AAH... ERIC AND THE NPG

The National Portrait Gallery trustees (and how might Will Carling describe that lot) have decided that Eric Cantona, who as some will know when he is not playing for The Reds is also an abstract painter, is "not a fitting sitter" to be portrayed by the winner of last year's BP Portrait Award, 25-year-old James Hague. Cockney actor Michael Caine will be painted instead. Though the gallery gives other reasons, this decision is plainly francophobic in origin and also undoubtedly based on the fact that Eric, who was banned for nine months last season, has not been forgiven for assaulting an oafish Crystal Palace supporter who, as television evidence demonstrated, deserved to have his head kicked in. And, besides, what do the NPG's trustees know about sport? They accepted portraits of Bobby Charlton (Peter Edwards) and Ian Botham (John Bellamy), neither of which made the sitter recognisable to his own mother let alone to the public. Temperamental genius Eric is among the most recognisable figures of the day and, as a national hero (in Manchester at least) ought to be rewarded with his portrait in the NPG. *Art Review* suggests that in place of a painting the gallery chooses Matthew Ashton's photograph (EMPICS agency) showing Eric in mid-air volleying the winning goal in last season's Cup Final.

ROYAL ACADEMY

Art Review has devised the perfect solution to the Royal Academy's financial woes. Notwithstanding what seems like the internal sabotage of a great institution as the opposing factions become increas-

ingly entrenched, the shortage of cash could be remedied by a sale from their collection. Most commentators have focussed on the Michelangelo carved tondo which, if sold, would certainly go west. As Brian Sewell indicated in the *Evening Standard* not even the National Lottery could afford that one. Few realise that the Royal Academy also owns a sizeable collection, largely unseen, of so-called 'Diploma works'. Since the Academy was founded in 1768 each member has on elevation to the status of RA given a work to the institution. This constitutes an important archive of British art. Some of these are now worth telephone numbers including John Constable's own 'Diploma' piece, *Boat Passing a Lock*, of 1826. However, the painting which might be sold to the benefit of Academy and public alike is one which was left to the Royal Academy in 1889: John Constable's *Leaping Horse* of 1825, an important oil comparable in scale and quality to *Salisbury Cathedral* and *The Hay Wain* in the National Gallery. Both the Academy's Constable's are of limited access to the public. At current prices *The Leaping Horse* must be worth £20 million. The Royal Academy might offer it to the National Gallery for whom it should be bought by the lottery. The lottery would thus be aiding a

cherished public institution while making available to a large audience a major painting by one of the public's favourite artists. In the National Gallery *The Leaping Horse* will be seen by millions (instead of the present dozens) alongside related important paintings by the same artist including *The Hay Wain* (1821), *Stratford Mill* (1820), *Salisbury Cathedral from the Meadow* and *The Cornfield* which was painted in the same year as *The Leaping Horse*. Perhaps the V&A could then be prevailed upon to lend to the National Gallery the full-size oil sketch for *The Leaping Horse*. In this series of transactions no loss would be sustained to 'the national heritage' and the money would not only pay off the Academy's debts, which at the last count were £3 million and rising by the second, but also the invested balance would provide a handsome annuity.

OFFENSIVE TO WOMEN

A women's sub-committee of Oxford Council recently declared that certain paintings in the Town Hall are incompatible with the Council's equal opportunities policy. Major irritation is caused by a version of the *Rape of the Sabine Women* which hangs in the main assembly hall and which, it is claimed, is "offensive to women who have suffered domestic vio-

Published in the Daily Telegraph, December 4

Sir, Soon an "artist" will invite visitors to an empty gallery. He will ask them to stand, eyes closed, for perhaps an hour. The "artist" will ask visitors to record the thoughts they had while standing, then enter them for the Turner Prize.

No wait, I will enter this letter for the Turner Prize. In fact, I will video myself writing the letter. The prize is sure to be mine.

Paul Marsden, Coventry

lence." A motion was passed demanding a better balance in the currently male-dominated walls of the Victorian edifice. This reminds us of a recent similar rumpus in Florence where the removal of Michelangelo's David was demanded because it was offensive to members of the anti-sling lobby.

HERON V. MAMMON

Battle rages in St Ives, the best known artist community in Britain, over the proposed closure of the Ropewalk artists' studios in order to convert them into holiday homes. Locals, especially artists, fear the slow death of the colony as St Ives becomes increasingly popular with weekenders. Patrick Heron, who lives in nearby Zennor, supports the artists: "The trend for everything to disappear under the hammer," he says, "is deplorable, especially when working studios are just going to become holiday homes. If this trend continues it will be a disaster for the town."

WHAT THE GETTY MUSEUM IN CALIFORNIA HAS PURCHASED FROM BRITAIN SINCE 1993:

1. Turner: £11 million
2. The Firlle Fra Bartolommeo: £14 million
3. A Cologne School painting: £2.6 million
4. Giambologna bronzes: £477,000
5. Tiepolos: £3.2 million
6. Correggio: £3.6 million
7. Rembrandt £4.8 million
8. Giulio Romano: £1.7 million
9. Drawings by Michelangelo: £4.5 million
10. Drawings by David Wilkie: £75,000

Total in 4 years: £46 million



RAPHAEL DRAWING

The world record auction price for an old master drawing was shattered in December when Raphael's breathtakingly beautiful *Study for an Apostle* (above) was sold at Christie's for £5,281,500. It was previously in the Duke of Devonshire's nonpareil collection of Old Master drawings at Chatsworth and was sold 12 years ago for £3.5 million to an American private collector. When the Duke sold part of his collection of drawings to endow Chatsworth he offered a collection of 89 drawings, including the present one, to the British Museum for £5.5 million. In a decision of legendary ineptitude the museum thought the price too high. Within months 21 of the 89 drawings offered to the state were auctioned for £21.1 million; and if you have the impertinence to ask why this drawing wasn't kept in Britain this time around ponder these comments of a British Museum spokesman: "We can no longer look at works of art at that level. We now see a drawing at £100,000 as expensive. Small items are just about within our reach; single drawings at astronomical levels are just totally beyond us."



LEWIS RECORD

Lilium Auratum (above), 1871, by John Frederick Lewis (1805-1876), which was auctioned in 1977 for £27,500, sold recently at Sotheby's for £826,000, a world auction record for a British watercolour. The previous record was £476,000 for Turner's *Hampton Court Palace*. Lewis, who lived in the Middle East and adopted native costumes (Victorian artists loved dressing up), specialised in painting Oriental interiors in which he could demonstrate his extraordinary skill at depicting bright light filtered through lattice-work shutters and reticulated ironwork.



COTES RECORD

The Young Cricketer: A Portrait of Lewis Cage (above), 1768, by Francis Cotes (1726-1770) sold recently at Christie's for £717,000 making the relatively unknown portrait painter the third most expensive 18th century British artist after Gainsborough and Stubbs. Cotes was based in Mayfair and supplied predominantly half-length portraits to the middle class and not-so-grand.

CARAVAGGIO, OR NOT

Despite a press campaign designed to underwrite its authenticity, a painting of a *Boy Peeling Fruit*, which one scholar believes is Caravaggio's earliest known painting, remained unsold when auctioned by Phillips in December. The auctioneers were looking for £250,000 but bidding died at £200,000. Few were convinced by the attribution when seven other copies exist from a lost original. A private collector bought the picture after the sale for an undisclosed sum.

Update

Briefly...

A court in Palermo was told recently that Caravaggio's *Nativity* which hung in the city's Oratory of San Lorenzo, was stolen in 1969 by the Mafia in order to be used as collateral in gangland deals. It was badly damaged during the theft.

Retail sales of the V&A's products sold under licence by many shops and stores around the world reached £80 million last year.

The French government and the discoverers of the remarkable cave paintings in the Ardèche published to widespread astonishment this year are at loggerheads over who owns the rights to the discovery.

Gateshead has sent in its lottery bid for money to convert the Baltic Flour Mills on the south bank of the Tyne into a £100 million arts complex.

David Hamilton, Professor of Ceramics and Glass at the Royal College of Art, has been appointed the college's Pro-Rector.

Craig Richards, a Surrealist artist was awarded £22,000 damages against a Leeds landlord who burnt six years of his work after evicting him from a bedsit: Surreal jazz singer and artist's friend, George Melly, spoke up for the hapless artist in court.



HUNTING ART PRIZES

Based on the 1,500 artists who submitted nearly 2,000 works for this year's Hunting Art Prizes we can play our annual game and identify trends which are obsessing our nation's professional and amateur painters. We are entering a 'School of' phase in which artists are happy to be seen aping certain familiar styles. Among those currently popular are Terry Frost sunsets of the sort that can be done in upwards of ten seconds using a big brush loaded with pillar box red; *faux naïf* landscapes reminiscent of Tony Hancock's efforts in *The Rebel*; the 'blurred photograph' look of Gerhard Richter; William Scott pots and pans; Anselm Kiefer stooks of grass and weeds stuck to the canvas; Peter Doig snowstorms (usually painted by Doig's own students at the Royal College); and Agnes Martin's bookkeeping paper with wonky, freehand lines. Subjects, techniques etc., to be avoided are: window views of cities framed by lace curtains; paintings signed with a Christian name in laborious joined-up writing (especially off-putting are working class names such as Kevin or Sandra – was there ever a good artist called Kevin?);



views of beach huts with wind breaks billowing outside; the collage use of gold or silver leaf especially of the mottled varieties used in cigarette packets; clocks with no fingers; and wiggly reflections in rivers or swimming pools.

The sixty paintings selected by a panel which included Deanna Petherbridge and Shani Rhys James are on show at the Royal College of Art from February 6-16 and at the Hunterian Museum, Glasgow from February 21-March 23. Above: *Red Dress* by Matthew Sibley and *Self-Portrait II* by Frances Borden.

THE BUDGET

With breathtaking speciousness Mrs Bottomley announced after the budget that she had performed heroically and managed to get the Arts Council's annual grant increased. What she meant was that a further cut of £3 million proposed last year had not been implemented. The Arts Council receives the same this year as it did last, that is £186.1 million. Last year a plan was devised whereby interest from the Arts Council's lottery allocation was used to offset reductions in its revenue grant.

Doubtless the accounting wide boys will be working overtime devising further ways of shuffling money across from the lottery into the Arts Council's coffers.

The National Museums and Galleries funds were cut by £3 million to £211 million and the impecunious British Museum alone lost £1.3 million. This can only be interpreted as the government sending a huge hint to the British Museum to look sharp and impose the already threatened admission charges.

Over the next three years the National Gallery will receive cuts of 4%, 9% and 12%. The question is how long can it too hold out against admission charges? The National Heritage Memorial Fund, which has made over 1,000 awards in its 15-year existence and distributed over £175 million, had its annual grant cut by 37 per cent. For all the official protestations to the contrary, like so many other cuts this seems to be the result of government belief that any shortfall in their funding is more than mitigated by the existence of lottery funds, in particular in this case the Heritage Lottery Fund. Government promises that annual



Paton samples Cologne

Walking through the doors to the Koln Messe on the first day I felt myself checking to see that I had washed behind my ears. It reminded me of my first day at school. The Cologne Art fair is big – more than 250 exhibitors from all over the world, in 5 cavernous halls – compare that to London's annual event with approximately 80 exhibitors in the Business Design Centre. The fair is organised by the Federal Art Dealers Association, who receive a state subsidy to help run the event. (Is it time for a London Association of Contemporary Art Dealers – a lobbying body beyond the restrictive funding activities of the Arts Council?)

Collectors were there in force, literally coming from all over Europe and beyond in a way reminiscent of medieval pilgrimages. They dressed seriously and treated their art seriously. They were forthright, critical, enthusiastic and never neutral – international players. In general the work displayed by galleries reflected this – solid, fashionable, quality art, bordering sometimes on the conservative.

This was Paton Gallery's first trip abroad and our expectations were low; veterans said that very little should be expected first time around. So how did we do? We did not cover all our costs – although we were close. We made sales to collectors based in France, Holland and in Germany from Dusseldorf and Bonn. Successes were Sally Heywood and Julie Major (above: *Untitled* 1996, flock, leather and aluminium), who both sold well, with a lot of interest in figurative artists such as Alexander Guy and Jason Brooks (surprising given that figurative work was generally thin on the ground). We had interest from three continental galleries wanting to exhibit our artists, including Kate Palmer and Danny Rolph.

For both the gallery and its artists, the fair was an important step on the road to an international profile. Verdict? 'The gallery done good.'
Angus Broadbent

funds for the arts would not be affected by the existence of lottery money are beginning to appear thin. The case for lottery money being used to endow major museums with an annual income to secure them against annual cuts is looking more compelling than ever.

DENIS THE MENACE

As has been widely reported scholar and connoisseur Sir Denis Mahon, 86, has left his outstanding collection of 61 Baroque paintings to the National Art Collections Fund and has stipulated to which major galleries certain paintings are to be loaned. For example, the National Gallery will receive 26 works, the Ashmolean, Oxford 10, the Fitzwilliam, Cambridge 12 and so on. The works, however, will be removed from the galleries if certain government funding criteria for museums are not met. These include the selling of any work from any permanent collection. Mahon also opposes museum charges and constant cuts to annual running budgets. Will this bold blackmail work? Of course it won't. Can anyone imagine a Bottomley or a Blunkett going to

the Chancellor and attempting to use the potential loss abroad of a Guercino as bargaining chip for increased funding. "Who does he play for?" would be the likely reply. One waits to see how rigorously Sir Denis's terms and conditions

are applied by his executors. Meanwhile, the complete Mahon collection, including *The Fall of Phaeton* by Liss (below), is on show at the National Gallery from February 26 to May 18. Our advice is see it while you can.



NEW GALLERIES

Arcturus Fine Art, 443 Oxford Street, W1 (0171-495 6969) has publishing interests in art books and also acts as an artists' agent and exhibition manager. It was set up to promote the work of artists of real distinction who they consider to have been neglected – most are artists whose main career has been teaching in art colleges. Three of their artists, John Ross (*Eric Bloodaxe*, etching and aquatint, above) Roberta Booth and Tom Flint are showing in the National Print exhibition at the Mall Galleries, SW1 until February 8, and from February 3-6 Francesca Casati and Polly Rockburger are exhibiting at Coningsby Gallery, 30 Tottenham Street, W1.

Anteus Creative Retreat has been founded in Cornwall and will house seven working artists. Its aim is "to foster artwork which reflects Man's history and his relationship with nature." For information contact Kim Elliott at Trewhella Cottage, Cury Cross Lanes, Helston, Cornwall (01326 240842).

The Air Gallery, a joint venture between Jeremy Hunt Fine Art and Davies & Tooth, has opened at 32 Dover Street, W1 (0171-409 1516). The gallery can be hired and has been opened in response to a need for high quality exhibition space in central London.

Jago, 73 Redchurch Street, E2 (0171-739 8641) is a new artist-led space in Shoreditch, an area formerly down-at-heel and now the up-and-coming arty neighbourhood on the northern perimeter of the City. It is run by three artists who occupy the studios Keggie Carew, Claudia Lipsey and Marsha Solon. Phone for details of their exhibition programme.

Update

Briefly...



Gainsborough's copy of Rubens's *Descent from the Cross* (above), which the portrait painter saw only in engraved form, has been placed on long-term loan by the Ashmolean Museum, Oxford to Gainsborough's House at Sudbury, Suffolk (01787-372958).

Work has started on the construction of David Mach's brick train (38 metres long, 6 metres high, 185,000 bricks, 16,000 pints of Newcastle Brown Ale) outside Morrison's supermarket in Darlington: completion date May, 1997.

The latest cost estimate for the new British Library has risen from £450 million to £511 million: £122 million has so far been paid in "professional fees".

... And by the way, a rotten 'filmmaker' won the Turner Prize: he was represented by the gallery, Lisson, who supply the winner every other year.

BRITISH MUSEUM CHARGES

After much wailing, gnashing of teeth and what seemed like several thousand letters to the newspapers, the British Museum trustees have deferred a decision on whether to introduce admission charges. Informed opinion believes that they will wait until after the imminent General Election to see if the policy towards museums of an incoming Labour government is more generous. Very unlikely. Since 1973 the number of employees at the museum has doubled to 1,073 and it is staff numbers that are expected to be hit. (One of the more interesting disclosures which emerged from the debate was that the British Museum did not employ a single qualified accountant.) Indeed, some cuts in staff – 210 redundancies has been mooted – and exhibitions are being implemented immediately in order to erode the deficit. Galleries are already being closed due to staff shortages, even those that have been expensively refurbished by private donors.

Given that 60% of the museum's visitors are foreigners one suggestion to alleviate the financial problem has been that a special hotel tax for foreign guests should be implemented on the grounds that many are used to paying for museums. Another intelligent solution was suggested by Sir Robert Sainsbury, who wrote as follows in *The Times*: "Perhaps free access to the British Museum is one way the government could, relatively cheaply, enrich life in Britain in the next millennium." If the £350 million of lottery money which that ridiculous tent at Greenwich will cost were given to all the National Museums, they would not only no

longer have leaking roofs and closed galleries, their free admission policy would be secure for the foreseeable future. Now that would be a worthy celebration of the millennium. Meanwhile Norman Foster's £60 million scheme (thanks to £40 million of lottery money) to convert the museum's central area around the Reading Room into a shopping mall goes ahead. Thus the ridiculous anomalies between capital and revenue spending continue.

WRIGHT, OR WRONG

Untitled (White and Red Wine) (below), 1996, is by Elizabeth Wright and was included recently in a show entitled 'Life is Everywhere' at Bracknell Gallery, South Hill Park. In the exhibition catalogue David Barrett writes as follows about this piece:

"Everyday we are bombarded with distorted images, and we understand that they are perpetrated in the two-dimensional binary code of computers. But Wright has produced something quite eminently three-dimensional. And in fact, these bottles actually belong to another, but no less fantastic and deceptive world: that of the displayed product. This world,

inhabited by perfect, untouched consumer goods, is a strange one indeed. In the shop window, on the show shelf, these objects are eclipsed by their popular, ad-constructed images. It could almost be said that they have lost their objecthood, overpowered by consumer meaning. Their seductive appeal is overwhelming, but denial is the name of the game – buy the product and you'll find that what you've bought is not what was on the shelf; a bought product is by no means the same as an unbought one. And these bottles of Wright's have never entered the realm of the real."

The exhibition catalogue was funded by the Arts Council and by the Henry Moore Foundation. How can the Arts Council consider that the publication of this illiterate tripe is furthering their aims as laid down in their charter, namely "to develop and improve the knowledge, understanding and practice of the arts."

SOANE MUSEUM

The Sir John Soane Museum in Lincoln's Inn, which we featured in the last issue, has received £533,816 from the Heritage Lottery Fund to acquire the property next



"We retain one of the greatest intellectual and artistic heritages of any nation on earth. This is not the time to make access to that inheritance harder for some of us; quite the opposite. Throw open the doors and let us recall our powers."

Richard Hoggart - The Observer

door to the museum. This will enable the exhibition of many artifacts which are currently held permanently in store and will also alleviate problems of overcrowding caused by attracting over 76,000 visitors a year.

EARLY PISSARROS

50 newly discovered drawings by Camille Pissarro (1831-1903) have been placed on exhibition at St Thomas in the US Virgin Islands, the artist's birthplace. The drawings were found in the collection of American landscape artist Frederic Church and were previously attributed to Danish artist Fritz Melbye. They date from 1850 until 1855, the year in which Pissarro arrived in Paris to commence serious study.

DEATHS

Winsor Grimes, painter of the South Wales scene, 68
Stephen Rees Jones, art conservationist, 87
André Bichat, French painter, 86
Ralph Tubbs, architect, 84
Terence Donovan, photographer, 60
Dan Flavin, American minimalist sculptor, 63
Hugo Buchta, art historian, 87
Jim Starling, etcher, 91
David Herbert, art publisher, 69
Tim Gidal, photographer, 87
Ivor Roberts-Jones, sculptor, 83
Gilbert Adams, photographer and society portraitist, 89
Quentin Bell, artist and writer, 86
Konrad Fischer, German art dealer, 57
Ian Lacey, architect, 70
Peter Dormer, writer on art, craft and design, 46
Joan Druce, gallery owner, 96

PRINTS AT THE TATE

In November *Art Review* noted that the Tate Gallery was failing to honour its promises to those who donated large collections when the gallery initiated a print department. We received a reply from Nicholas Serota, director of the Tate, which we passed to Pat Gilmour, the first Curator of Prints at the Tate, for her opinion.

FROM NICHOLAS SEROTA:

It is a pity that David Lee should publish a comment on the Print collection of the Tate Gallery without bothering to check his facts. The print reference room closed under my predecessor but prints continued to be available for viewing by appointment until recently. The service has been temporarily suspended, as has viewing of all works in storage, while we carry out the transfer of a substantial part of our reserve collection to a new purpose-built store in Southwark. However, when a serious researcher makes an application to view works in store we do try our best to accommodate them. We hope to resume a normal service towards the end of 1997.

Although there was a print gallery on the main floor under the direction of Alan Bowness it was considered by him and his staff to be inadequate. A new space was made available in a gallery downstairs in the 1979 extension. When this gallery closed to make more room for storage three galleries for prints and works on paper were made available, which had previously been used for the display of paintings, on the lower floor on the other side of the building. Thus, far from forgetting its promises, the Tate Gallery has increased the space available for

the viewing of prints and maintained a strong programme of works on paper displays and exhibitions.

PAT GILMOUR REPLIES:

It is difficult to know what to say in response to Mr Serota's assertions. Is he perhaps employing 'recently' in the geological sense? As to 'available', in my lexicon this means 'accessible'. I can only say that when I returned from Australia in 1991 and tried to see some prints, I was told that the print room, briefly opened by the previous director, was closed. One now viewed prints in the storage area of the basement. The waiting time for an appointment was eight weeks, my deadline two. Subsequent attempts were no more successful than the first and about three years ago I was informed the facility was no longer available... as if it had been previously! Now Mr Serota's letter states that even when the storage area is closed the gallery tries its best to accommodate serious researchers. I wondered whether to look up 'best' or question why I was not serious enough. So it was comforting to discover that Deanna Petherbridge, Professor of Drawing at the Royal College of Art, who wanted to research a radio programme, was apparently not serious enough either. As to the promise that a 'normal service' will be back by the end of 1997, heaven forbid.

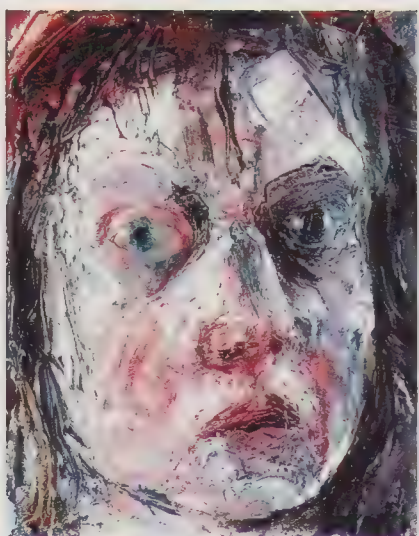
Regarding the exhibition of prints, although their occasional integration into upstairs displays is encouraging, the space available for them at the Tate has never been in a prime location and has changed roughly every five years since 1975. The three galleries in the bowels of the building, first made available in 1990, are currently closed. To give the Tate its due, some fine

shows were mounted there, Morandi, Braque, Brice Marden to name a few. But although the administration claims these basement exhibitions were well attended, during my visits I found visitors to the basement almost always outnumbered by the warders.

But perhaps there is light at the end of the tunnel. In 1975, the donors to the print collection were promised in writing that when the 'fourth quarter' opened (which happened in 1979), their gift to the Tate would be celebrated with "the equipping of a new print room and print gallery." In the past few months most of them have written to the Tate to complain that the promises made to them had not been adequately honoured. So the director called a meeting on November 25 at which most donors were represented. The circulation of a plan showing how much better things would look at the Tate in 2001 suggested that after already waiting for 20 years, those who had given prints would wait yet again, until the millennium. But, after discussion, Nicholas Serota resolved

- to draw the matter to the attention of Trustees
- to be active in the area of prints
- to communicate regularly with donors and hold annual meetings with them, and
- to try and open a print study room before the millennium.

[Editor's note: One wonders why the Tate cannot make a firm promise to its print donors when Serota has undertaken to open a study room next April for the Oppé drawing collection, just purchased with lottery money. Those distributing the funds should perhaps monitor this particular promise with vigilance.]



SHANI RHYS JAMES

Writing about painting is difficult enough without having to worry about the delicate egos of artists, their blindly uncritical supporters and the easily aroused umbrage of their dealers. A writer's first concern must be to convey precisely – and, if possible, entertainingly – what is good, bad or mediocre about a painting to someone who hasn't seen it and may not even have heard of the artist. This is a virtually impossible and always a thankless task and it is the reason why so much writing about art can be dismissed as mere special pleading masquerading as objectivity. Many critics, especially those employed by newspapers, resort to florid, over-eager descriptions which are sprinkled with pre-emptive superlatives and other see-through hyperbole. Increasingly, art criticism and journalism, when they are at their least disingenuous, are only ever a matter of expressing a randomly arrived at personal preference.

There is no objective yardstick against which work can be measured. Thus, some in authority claim that Gary Hume is the saviour of contemporary painting whereas to this writer his work is self-evidently talentless, even anti-aesthetic. He might in another life have made a competent provincial poster painter. Still others contend that painting is an irrelevance in the late 20th century while for me it remains as fascinating as it has been since discovering the first canvas that engaged

me as a boy; namely *Work* by Ford Madox Brown in Manchester City Art Gallery, although time has mellowed my appreciation of this moralising, messily painted soap opera. There are even those who contend that Ken Howard (RA! Ooooooh!) is estimable beyond criticism and doesn't deserve the treatment I gave him two issues ago, which incidentally was generous compared to what it might have been. Supporters of the dully, repetitively academic Howard are apparently just as intolerant of criticism of their hero as the indiscriminating jobsworths at the Arts Council are defensive of any fashionable, allegedly 'innovative' stunt.

The visual arts too often expect uniformity of opinion from its supporters, any adverse comment being slapped down as somehow disloyal. Such paranoia overlooks the fact that readers are not all stupid. Many, God forbid, have their own opinions and they may even disagree to the extent that (as happened with the Ken Howard profile) they cancel their subscriptions or advertising. This form of bribery is unsubtle, shortsighted and deters the candour so vital when the Art Establishment is so demonstrably corrupt. It is an attempt to stifle independent opinion and it also encourages the dishonesty endemic in the visual arts where off-the-record opinions by those in authority are so often the opposite of their public posturings on the same subject. Such

people are despicable.

All of this by way of introducing this month's victim of 'special pleading', Shani Rhys James, a prize-winning artist who has never exhibited in London. Three days after I'd ventured into the 'Fireman Sam' country of mid-Wales to visit her, I was casting around for ways of conveying what an estimable artist she is without resorting to the absurd strainings and unreadable obscurantism characteristic of newspaper critics. Luckily, the fax machine came to my rescue by chattering out the following message:

Dear David,

I felt I didn't answer some of your questions fully. You asked my opinion of private galleries. In my experience they work very hard for the artist. They must do as their livelihoods depend upon it. The pressure to do small works can seem to be a problem, but to me it has been a positive experience because I've either concentrated on the heads in my paintings or the still lives which I might not have done otherwise. My tendency is to do larger and larger pieces which are vital as all the smaller pieces spring from these.

In Martin Tinney I have a supportive gallery that respects my work and doesn't pressurize me to knock out lots of work.

What was the earliest piece of art that inspired me? Hitching around Europe at the age of nine with my mother, I remember the Giotto's in Padua, more the blue

Above left:
Whitestone,
1996

Middle:
Head, 1992

Right:
Redstone,
1992

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"I want to avoid getting to the stage of knowing how to do it because I must avoid the pitfall of mannerism."

than anything, and walking into the chapel from the landscape to such a surprising vision. The other experience which affected me was Pompeii; the petrified figures frozen in motion, the dog tearing at the leash.

You asked what influence it was having creative parents. Well, being subjected to Ibsen and Chekhov from an early age must feed into my work. Children do understand the essence of a

Lead White I.
1996

play at a very young age, they know what's going on.

Adding to the list of contemporary artists I find interesting: Ken Currie, Mimmo Paladino, Jana Sterbach. And of the Old Masters: Giovanni Bellini, Simone Martini, Piero della Francesca, Giotto, Carpaccio, Goya and the drawings of Grünewald.

I don't think I gave it enough thought when you asked me these questions.

Best Wishes, Shani.

She had in fact talked a flood but didn't answer questions using the pithy soundbytes a hack journalist needs to lend spring to otherwise limp copy. It didn't really matter because there are any number of boring Question/Answer interviews to crib or improvise from of the sort

that approachable, voluble artists like Rhys James are expected to submit to these days. The same galleries – they are usually revenue clients of one arts council or another – that gave rise to the pretentious bollocks of 'the artist's statement' also bring you the interminable, obligatorily humourless Q/A interview.

In the end, Rhys James, articulate and enthusiastic as she is, doesn't live up to how good her work is. There's no reason why she should because the paintings are all that matter and besides, as she told me, "I don't know what they mean myself half the time." This reminds me of the self-effacing honesty of Ray Davies, singer/songwriter of The Kinks, who commented so wisely recently that nothing he might say in any interview would ever be as good as *Waterloo Sunset*. He was right, and nothing Rhys James ever says will be as fine as *Self-Portrait with Shadows* or *Lead White I*. They need no explanation from her let alone from me.

For those who haven't seen one, the surface of her paintings is a coarse, muscular amalgam of gobbets, skidmarks, swipes and splodges, all of them carefully calculated to encourage in the viewer a forensic picking over of every detail. When a magician is at work one is always on the look-out to discover how the trick was sprung, and so one closes in on her pictures to study their luscious grottness: she is well unimpressed by the cosmetics of appearances. "Manet?" I ask. "No," she replies, "Soutine and Rembrandt."

Her best pictures are called 'Self-Portrait this' and 'that' although the figure on the panel or canvas is changeable in appearance and doesn't remotely resemble her. She is small, young-looking and beautiful whereas the 'self-portrait' is gaunt, prematurely aged, hollow-eyed, fraught.

What are her paintings 'about'? Anxiety, uncertainty, fright, confusion, the frustration of unanswered and unanswerable questions... Perhaps all of these neuroses and a bagful more. "My figures may look sad," she tells me, "but it is a sweet sorrow." Nice distinction. Coming from a thespian background she's a fluent quote-dropper, especially from Shakespeare. (I scribble in my notes "A literate artist – Amazing" doubly underlined.) In these self-portraits she stares at her mirror-image, at us, and is tense, resigned, accusing, searching, vacant. Related large paintings depicting incidents recalled from her childhood make it clear that she is mithering away at the past like an assiduous gumshoe piecing





together the clues of what has happened to her, why she is the way she is, how she has reached this point now, and what in Heaven's name it all means. A little girl tries on high heels. Another 'Alice' clasps a doll tightly while a scene of incomprehensible significance is enacted around her. 'What game are these large people playing?' she seems to be asking herself. Costumes are tried on and discarded. Each character is a wide-eyed desert-islander immobilised by paranoia. The literal foreground of the 'self-portraits' often features the paint, tins and tubes of the stuff, their often poisonous contents emphasised with symbols, while somewhere out there in the metaphorical background shadows hides her past. Of course, this is far too literal but something along these lines of thought seems appropriate. On account of this subject matter, the attempt to make sense of events long ago, some commentators have shortsightedly compared her to Paula Rego: it is not a fair comparison because, for all the older artist's apparently unimpeachable reputation, Rhys James can paint Rego up a tree.

She was born in Melbourne, Australia in 1953 to an established Welsh actress and a surgeon. The actress took up with another actor as a result of which Shani was raised in the wings and didn't see her real father for the first time until the last few years. Let's just say hers was hardly a conventional infancy and leave it at that. Her mother came back to Britain and, as we've already read, traipsed her daughter around Europe – it was the 1960s. From the moment she saw a film about Toulouse-Lautrec young Shani knew she was going to be a painter and it is perhaps significant that this first impetus to her

future career came from the cinema because she still cites film and theatre as chief influences on her work. "I sometimes feel more of a director than a painter," she tells me.

Swotty at a north London school she ended up at Loughborough College of Art and then, in 1973, at St Martin's, which was at the time a forcing ground of already superannuated abstraction. Bad choice. As a figurative painter of precocious fluency her views on the calibre of teaching she received would, to put it mildly, be Mozart to a reformer's ears. Most of the staff (when they were sober) were coercive and the students were, she says, the worst collection of novelty-obsessed phoneyes. Well I never!

Childbirths intervened and while they didn't prevent her working she made a point of establishing a stable home for the children, a conscious correction perhaps to the uncertainty of her own semi-itinerant upbringing. Even today, well-established and even lauded, her maternal role takes precedence although her domestic experience and her art are strangely symbiotic, as if the devotion to one could not exist without the dedication to the other. In both sides of her life she is driven. There is no reason why painting should be so consciously intense and confrontational an activity but in her case it is the key to everything.

Since 1984 she and her family have lived out the bourgeois rustic idyll in Wales: Rayburn, rolling hills, trickling river, peacock, dishevelled outhouses converted into studios and, doubtless, the odd 'endangered' red kite picking off the pigeons and rabbits. Unable to drive, Rhys James works here in isolation while

the boys go to school. "The paintings are all to do with my own life and background but the narrative is never made explicit." She agrees with Bacon that once narrative takes over the painting is effectively lost to illustration. In her case "the specifics become fictitious in the execution. I am constantly salvaging from the wreckage of what has gone before and building on the accidents that come from the paint. I always want to avoid getting to the stage of knowing how to do it because I must avoid the pitfall of mannerism." And, after a pause for breath: "I have always felt that I need to find quietly my own journey and that is what I have done."

Needless to say, despite the fact that she is in mid-career and is achieving grand new works of high ambition, she is not represented in either the Arts Council Collection or the Tate Gallery, whose patronising response to her work is "not ready yet".

Shani Rhys James is represented by Martin Tinney Gallery, 6 Windsor Place, Cardiff (01222 641411). Her next show is scheduled for spring 1998. Works are available from stock. Price range: oils £1,200 to £10,000 and drawings £450 to £750. In the Looking Glass, a touring exhibition of self-portraits by women artists, which features Rhys James' works, is at Aberystwyth Arts Centre (01970 622887) until March 1. A touring exhibition of her paintings opens at Oriel Mostyn, Llandudno (01492 879201) on September 6 and runs until October 18.

Above left:
The Collector
'94, 1994

Right: High
Heels, 1993



EDWARD LUCIE-SMITH sees...

- ◻ A superb exhibition of Old Master drawings at the British Museum
- ◻ A not-so-superb show of Old Master drawings at the Royal Academy
- ◻ American photographs at the V & A
- ◻ More Goldsworthy twigs
- ◻ Ken Currie's grim portraits
- ◻ Hockney's boring obsession with space
- ◻ And an eye-opening Giacometti show at the Royal Academy

CRITIC'S DIARY

Left: Interior of a Park: The Gardens of the Villa d'Este, c.1760, by Jean-Honoré Fragonard

Right: Queen of Beauty, 1896, by Paul Gauguin. Both from the Thaw Collection shown at the Royal Academy

It is one of the busy seasons in London, when, if I am not careful, everything in the art world tends to become an undifferentiated blur. It would be difficult, however, to forget the Old Master drawings from the Malcolm Collection now on view at the British Museum. Malcolm, a 19th century Scottish grandee who made a substantial fortune in Australia, used the money to buy the finest prints and drawings he could find. He was just in time to gather up the leavings of the great collections formed earlier in the century, notably the vast accumulation of drawings put together by the portrait painter Sir Thomas Lawrence. This had been offered to the British government,

but refused as too expensive. Lawrence's holdings were so enormous that many of his drawings remained with the dealers who bought them until Malcolm got to them several decades later. He was also, however, the beneficiary of a newer and more stringent kind of connoisseurship, just evolving in his day and greatly elaborated in our own. The result is that the majority of the Malcolm attributions have stood the test of time, while those of earlier collectors have not. What he bought as Rembrandt, Michelangelo or Raphael are still considered just that.

Malcolm's taste was both ambitious and conservative. He wanted the greatest names and he got them – in superlative

examples. The Botticelli, *Abundance*, for instance, has strong claims to be the most beautiful drawing by the artist in existence. It would also be hard to better the female nude by Rembrandt, done with the point of the brush. On the whole he preferred Renaissance drawings to Baroque ones, though he liked Claude as well as Rembrandt. He was not interested in his own contemporaries. The selection at the British Museum ends with some fine sheets by Watteau and (a trifle more unexpectedly) with a couple of Goyas.

It is perhaps rather hard luck on the American dealer Eugene Thaw that a selection from his collection of drawings,



presented to the Pierpont Morgan Library in New York, should be on view in London (RA Diploma Galleries) at the same time. Brian Sewell took advantage of the contrast between the two exhibitions to give Thaw's activity as a collector a singularly savage review in the *Evening Standard*. The Thaw Collection is not as distinguished as its predecessor – how could it be? In our day the opportunities for collectors of Old Master drawings have been much more limited. Indeed, for collectors younger than Mr Thaw, who has now reached retirement age and gone to live in New Mexico, they have more or less vanished entirely. At those points where he competes directly with Malcolm, Thaw has had to make do with the last scrapings from a now empty barrel. Some of these scrapings are rather more than that – there is a fine drawing by Mantegna, a double-sided drawing of trees which came from the album of Fra Bartolommeo landscape drawings which turned up at Sotheby's in the late 1950s, and a moving sketch-page by Rembrandt showing *Christ Being Taken Down from the Cross*. This last came from Norton Simon – Heaven alone knows why such an immensely rich man decided to get rid of it – and I remember holding it in my hands, at a moment when it was between owners, and thinking that if only I had a house to sell, I would sell it and buy this, then go and live in a bed-sit with the drawing on the wall to console me.

The interesting thing about the Thaw



drawings is what they have to tell us about cultivated American taste. The emphasis is on French drawings rather than Italian ones. There is a beautiful Fragonard of a peasant girl, and there are drawings by Ingres (always an American favourite), Géricault, Delacroix, Degas, Cézanne, Matisse, Picasso (who here counts as a French artist). No Manet, surprisingly enough. Sewell is rude about Thaw's choices where most of these artists are concerned, but I wouldn't at all mind owning the superb Cézanne study for *The Card-Players*, or Picasso's portrait of Marie-Thérèse Walter, a mistress whom he was then just about to desert, as the drawing itself pitilessly implies.

I suppose the yuppie equivalent for collecting Old Master Drawings is now accumulating vintage photographs. Every Hollywood home pictured in that snob's bible, *Architectural Digest*, seems to be stuffed with them, as a more amenable alternative to contemporary art. A new touring show of American 20th Century Photography, drawn from the immense resources of the Museum of Modern Art in New York, has just arrived at the V & A. I am increasingly obsessed with photography, as readers of successive 'Diaries' may have noticed, but a visit to this exhibition was a disappointing experience. I think there were two reasons for this. One was the actual presentation. There seems to have been no money available for sympathetic installation. The images are hung in a large bare hall, partitioned into sections rather like the stalls in a stable. Since most are small and nearly all are black-and-white, this produces a gloomy effect. A more potent

reason was that the exhibition takes the coward's way out, and stops short in the 1960s. That is, it maintains the pretence – now more or less exploded, thanks to people like Cindy Sherman, Jeff Koons, Andres Serrano and Joel-Peter Witkin – that photography is a separate art form, rather than simply another way of creating images. In this show, the means still stubbornly take precedence over what is actually made. Nevertheless, the sequence, from Stieglitz onwards, brings home the intimate connection between what the camera sees and does and the whole development of 20th century American art. Without the photographs taken by people like Stieglitz (her husband) and Stieglitz's heretical disciple Paul Strand, most of Georgia O'Keeffe's imagery would never have come into being, or certainly it wouldn't have assumed the precise form that we now see.

From drawings and photographs to frames. 'The Art of the Frame' at the National Portrait Gallery tells only part of a story which is otherwise best followed up in the grand salerooms – Christie's now does very successful sales of period frames and the major auctions of Impressionist and 20th Century Art are themselves often a study in framing. Very few pictures, middle-aged or new, still wear the frames originally given to them. Concentrating on English portraits, and on the English framing tradition – which is in general much less grand and elaborate than that which existed abroad – the exhibition enables one to see how the frame serves as a commentary on the image it contains.

Hot Shot East Bound at Lager, New York, 1939, by Ogle Winston Link. Shown in 'American Photography 1890-1965' at the V&A



When our feelings about the image itself alter, we often express this in a practical way by changing the frame. One especially instructive panel in the show offers three identical same-sized reproductions of the 'Chandos' portrait of Shakespeare. One wears the rather battered Maratta frame (cut down and re-used) in which the picture came to the gallery at its foundation in the 1830s. This soon came to be considered too humble, and an elaborate pastiche 17th century frame was then made for it. Today this seems not merely bogus, but vulgarly overwhelming, and the painting has been fitted with a restored and adapted 17th century tortoise shell frame. But frames of this sort were a Dutch fashion of the mid-century and there is no chance that Shakespeare's likeness – if it is indeed his – would have been fitted with such a frame when it was first painted.

In London, I have seen one major solo exhibition and a couple of lesser ones;

"Hockney, in my view, has become one of the world's prize bores on perspective."

and in Manchester yet another solo show by a celebrated artist. Indisputably the best of the four was the Giacometti show at the RA, which I was very late in getting to. For some reason I did not entertain great hopes of this: I felt I had learned all I needed to know from the exhibition David Sylvester organised thirty years ago at the Tate, and from various paintings and sculptures seen in museums since then. How wrong I was! The first room was not promising, but the show fascinated me from the artist's surrealist period (the early 1930s) onwards, not least because of Giacometti's sudden switch from a purely conceptual approach, where the forms are all inventions suggested by his own subjective fantasies (an example is the famous *Woman With Her Throat Cut*), to sculptures based on observation (the portraits of his brother Diego and his wife Annette). It was interesting to see how various his sources were, and equally interesting to have certain legends confirmed. For example, when Giacometti returned to Paris after his wartime exile in Switzerland, he claimed that the sculptures he had made while away were so small they all fitted into a matchbox. A large kitchen-matchbox would certainly have held the work from

this period which was included in the show, and perhaps left room for a little packing material too.

The show in Manchester, at the City Art Gallery, was Hockney's 'You Make the Picture'. On the surface of it, its theme was the artist's concern with different modes of representation, and in particular his continuing war with the Renaissance system of one-point perspective. Hockney, in my view, has become one of the world's prize bores on this topic, which with him now amounts to an obsession. It's also interesting to note how little genuine historical sense he has. When he explores the space of a Japanese Zen garden, he mimics, without knowing it, the early 17th century Dutch painters of dune landscapes, who view what they are looking at from multiple standpoints situated just within the lower border of the composition. When he shows a chair or a trolley loaded with paints and brushes in reverse perspective, he is echoing the conventions of Byzantine art. The seated Evangelists in Byzantine gospel books are shown with similar items of furniture.

The exhibition, however, has a more interesting subtext, which is the artist's retreat from his own overwhelming





Above: *Second Detail Snail's Pace, March 25th, 1995*, by David Hockney at Manchester City Art Gallery until February 2

Opposite: *Blue Waves with Gold Sand*, 1991, by David Hockney at Manchester City Art Gallery

celebrity. The photographic 'joiners' (as Hockney calls them) of the early 1980s are souvenirs of the indefatigable traveller he once was. From there we go to his palatial studio in the Hollywood Hills, which has clearly proven too accessible to determined American starfuckers, and thence to the little house where he currently spends most of his time, on the beach at Malibu. His small paintings of waves, made when he first moved there, seem to have the same meaning as Courbet's use of the same image: they speak of human loneliness and impotence in the face of unheeding nature. They are the best things in the show. Last of all in the sequence come what the artist hubristically calls his 'Very New Paintings' made in the 1990s – surrealistic dream-landscapes based on the California coastline. A label in the exhibition shrewdly compares these to the similar use of landscape forms made by Henry Moore and Paul Nash. The comparison is apt, but as soon as one has absorbed it one realises that Hockney's compositions lack the requisite intensity: they are crude in colour, and slack and fussy in handling. Hockney has many reasons to be lonely – increasing deafness, loss of close friends to Aids, the difficulty of making genuine new ones simply because of his fame. Pity for his situation should not, however, persuade one that these late paintings are successful works of art.

The two smaller shows were face to face with one another in London's Cork Street – Ken Currie at Raab-Boukamel, Andy Goldsworthy at Hue-Williams. Currie shows a much greater degree of skill in handling paint than almost any of his British contemporaries, but his exhibition was relentlessly grim. Formerly the artist seemed angry with society; now, his paintings of large heads seem to embrace anger for its own sake – any emotion, they declare, is better than none. Goldsworthy's natural habitat is not a smart West End gallery, but his twigs and tendrils worked surprisingly well in what was basically a hostile context. I wonder, however, how much the exhibition would have said to anyone meeting his work for the first time?

What else has struck me during the period covered by this diary? Chiefly a book – the massive new Phaidon tome, *Latin American Art in the 20th Century*. Naturally I looked at this with great interest, having covered exactly the same ground in a much smaller book for the Thames & Hudson 'World of Art' series, published three years ago. What does one wish for in these cases? Self-contradictory things, I suspect. First, that the rival publication will expand one's own view of the subject and bring more people to something that fascinates one. Second, that it will fall flat on its face.

I have to report that the new Phaidon

effort satisfies the latter, but not the former of these hopes. The book is a collective effort, edited by the American scholar Edward J. Sullivan, but written by a team of Latin American specialists, each of whom has been commissioned to recount the history of art in his or her own country. The results are what one might anticipate – developments which affected the whole of the Latin American cultural cosmos are not fully explained, thanks to the narrow nationalism with which the material is approached (the impact made by Mexican muralism outside Mexico itself is a case in point), and there is a good deal of repetition. Countries whose art is of minor importance – Paraguay, for example, and the Dominican Republic – steal vital space from those whose role has been central to the development of Latin American modernism, such as Argentina and Brazil. What is truly stultifying, however, is the way in which political correctness, here expressed in a kind of unintelligently mechanical egalitarianism, has been allowed to stifle any attempt to vivify the material. An obligatory feature of every essay is an endless listing of artists' names, often without even an adjective or two to give them colour. The mention itself has to suffice – there are no brief artist biographies at the back of the book, as is the case with my own Phaidon *Art Today*, which is in the same format. The volume has 322 illustrations, which might seem a generous allowance, but perhaps six times as many artists are cited in the text. Good illustrated books surveying the art of individual countries, and good single-artist monographs and exhibition catalogues, are scarce even in Latin America itself. When they do appear, they are usually published in very small editions, and rapidly go out of print. 99% of the readers into whose hands this book falls will have no idea what the work of the artists who are not illustrated looks like, and furthermore they will have no means of finding out. In a recent interview given to *The Art Newspaper*, Richard Schlagman, the head of Phaidon, boasted how much better and more consistent Phaidon's design policy now was than that of its rivals, and specifically in this case that of Thames & Hudson. Sorry, Richard – very often, even today, an art book is only as good as its text. Or at any rate only as good as the way in which the text integrates with the illustrations, with one aspect supporting and illuminating the other. In this respect *Latin American Art of the Twentieth Century* is a total dud.

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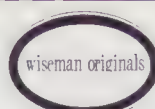
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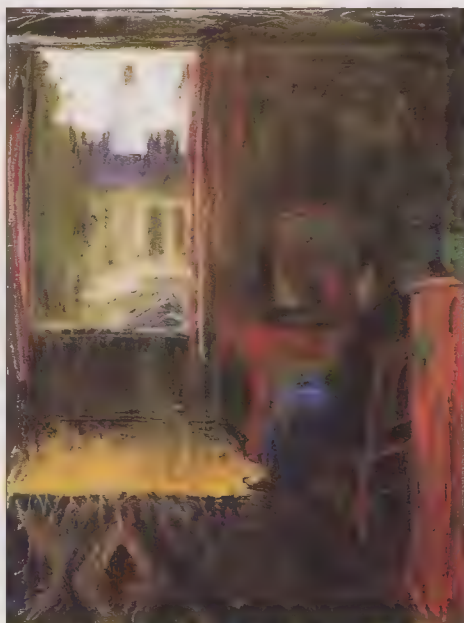


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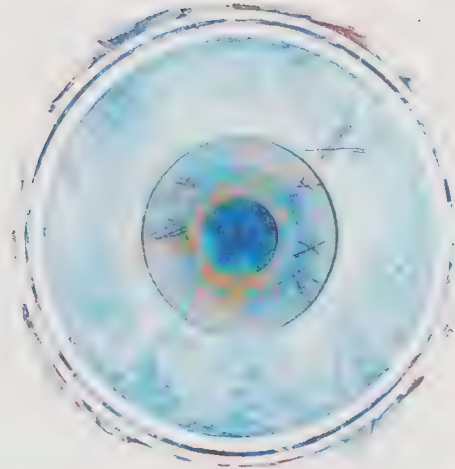
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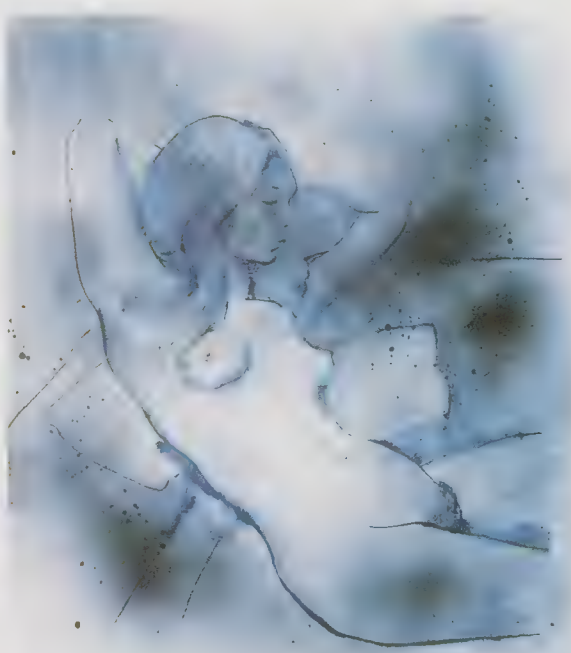


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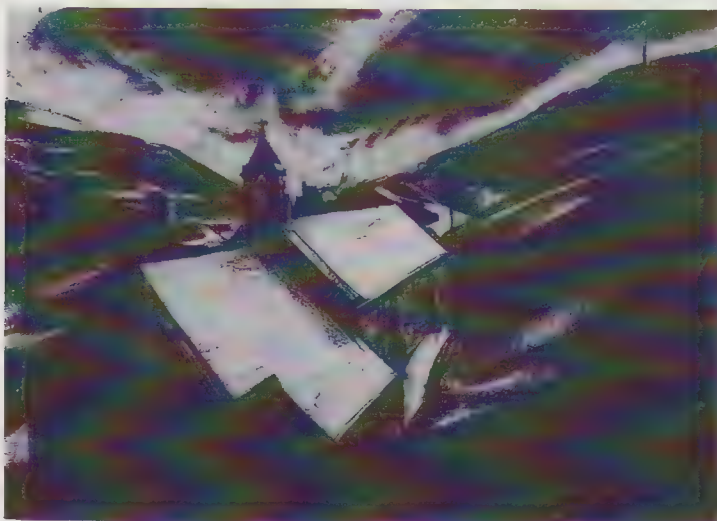
- 1 *Le Debarcadère* by Francis Eck, oil on canvas, 41x33cms, Bruton Street Gallery, W1 (0171-499 9747), £1,750
- 2a *III/95/96* by Barbara Delaney, acrylic on canvas, 54x54ins, Davies and Tooth, W1 (0171-409 1516) or from the artist (0181-458 6132), £4,000
- 2b *Coollest Blues* by Barbara Delaney, acrylic on canvas, 54x54ins (see 2a for details), £4,000
- 3 *Angkor* by Anne Norwich, acrylic on canvas, 38x32ins, at Consort Gallery, Shirfield Building, Imperial College, SW7 (0171-602 3118), Feb 5-21, £750
- 4 *Bone Totem* by Liam Collins, 48x30x14cms, Portfolio, Newcastle upon Tyne (0191-496 1207), £250
- 5 *Ploughmarks, Castelflorentino* by Barbara Rae, etching, Glasgow Print Studio (0141-552 0704), £400
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- 7 *After The Ferry* by John Lowrie, mixed media on paper, 51x34cms, from the artist (01333 310051), £380
- 8 *When the Mist with Evening Glows* by Joseph Farquharson (1846-1935), oil on canvas, 100x137cms, Richard Green, W1 (0171-493 3939), £175,000
- 9 *Emma Reclining* by Zsuzsi Roboz, pen and wash, 20x16ins, David Messum Fine Art, W1 (0171-437 5545), £2,500



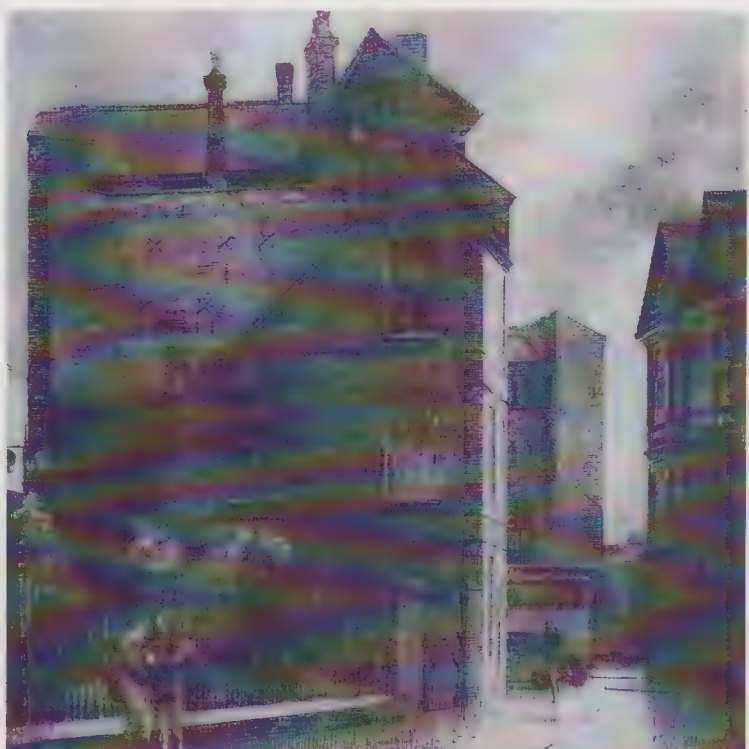
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- 3 *Catching Alice* by Anita Klein, drypoint, £125
- 4 *St Gabriels* by David Carpanini, etching, £295
- 5 *Milk Street* by Roger Forbes, etching, £120
- 6 *Going Home* by John Duffin, etching, £150
- 7 *Redemption Brittle Lady* by Judith Jaidinger, wood engraving, £200
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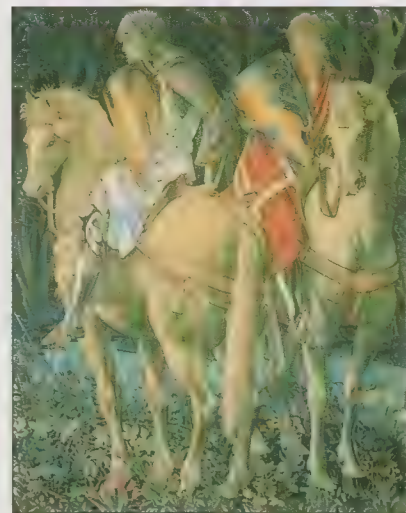
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Keith HOLMES

An artist's diary

Keith Holmes calls himself a jobbing artist and has been painting the Royal Marines for many years. Here he describes life on manoeuvres.

June 8th. Leave London 3.30am to arrive at Salisbury Plain c0500 hours. Directions and OS map co-ordinates supplied by the Royal Marines for a small wood between Yarnbury Castle and Chitterne. Informed that a lookout would be posted to meet me on the A303. No lookout. No access points either. Eventually find a dilapidated gate with an 'MOD Strictly No Entry' sign. The imperative to be a professional and to arrive at an arranged time, military style, overrides any fear I have of being accidentally shot at dawn. The track is overgrown and so deeply rutted my car slides along the central hump on the exhaust system. A hare hops in front of the car and leads the

way for about 500 yards. A good omen?

A military helicopter, very dark and menacing, descends behind the hill immediately in front of me. I drive as fast as I dare to the crest which overlooks a plain dotted with small woods merging into the morning mist. No helicopter, no tanks, nothing. Even the hare has gone, only the sound of skylarks. I have been informed that this is the site of a major tank battle Exercise Silent Bugle, and it has been in full swing for 72 hours. I know something is going on because I can see a red warning flag in the near distance. Other than that the landscape is totally empty, not even a sheep, the typical fauna of MOD firing ranges. My confidence

ebbs. I must have misread the map. I'm at the wrong side of the action. Maybe I'm where the shells are going to land!

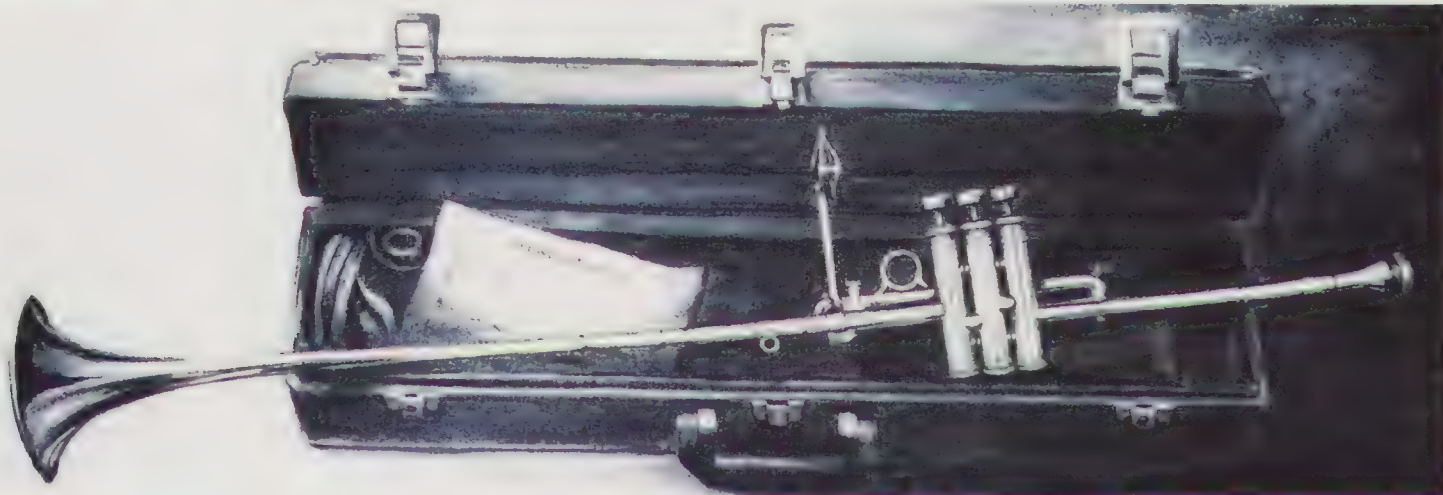
Wondering what to do I scan the landscape for the slightest sign until I see a tiny figure at the edge of an insignificant copse in the hunched, straddled stance of someone peeing. At least I will be able to get directions. It takes 10 minutes to drive across the uneven ground. I keep darting looks in all directions since I am afraid of being squashed by a charging squadron of Challengers who will not be anticipating a small, unauthorised vehicle more suited to the Sainsbury's run. Should I attach a large white cloth to the aerial?

On arrival at the tree line there is nothing to be seen except a dense undergrowth of bramble and rhododendron. Suddenly, a stationary figure, cradling an automatic rifle, becomes startlingly obvious against this background. He has been observing my progress and as I approach him on foot his gaze is unnerving. On enquiry he confirms, politely, that I have found the field HQ of Royal Marine Commando Air Brigade whose role is reconnaissance to a tank regiment. After explaining who I am to meet he directs me towards the Ops Tent at the centre of the copse. As I progress into this innocent piece of woodland it becomes transformed into a dense concentration of men and war material. Among tents, Land Rovers and fuel bowzers, bristling with huge radio masts and with cables running in all directions, the men are purposefully working at various arcane tasks and completely ignoring my presence. "He's got this far, must be OK."

The adjutant's brusque enquiry as to whether I have had any problems finding them is followed, before I can reply, by another as to what I want to do. I wonder if he really did post a lookout.

Did he hope that this irritant of a

Farewell to
Deal, charcoal



civvy, this artist who is not even a 'journ', would have given up and allowed him to get on with the serious business of controlling his helicopters on the battlefield? His eyes are red-rimmed but alert and it is fairly obvious that he's not had much sleep over the last three days. They are saying: "My orders are to facilitate but you must know what you want." Fortunately the need to give this man a coherent reply is drowned out by the noisy arrival of three helicopters.

I am introduced to the Commanding Officer who has the same clipped manner. Is this a military stereotype? "Do you want a ride? Fine, let's go." He briskly walks towards a Land Rover. I trot behind thinking 'He's smaller than me.' He walks past the Land Rover and the only vehicle now in his path is a Gazelle helicopter! None of my discussions with the Royal Marines has remotely hinted at this possibility. There is a stomach flip of excitement and trepidation and the Ride of the Valkyries storms through my mind... Marinetti's heavenly chariot.

I am strapped in with headphones to protect against the noise. The CO does the pre-flight checks and the NCO co-pilot withers me with a passing glance ("we don't need freeloaders") and then busies himself with maps. The geography they represent is totally obscured by hand-drawn, multi-coloured lines and hieroglyphs. I take half-a-dozen, quick snaps with my camera.

And off we go! I have to remind myself not to be overtaken by the excitement of events and to concentrate and look. Both drawing and photography are impossible. If my concentration is lost for a single moment, how much will I miss? So I crank the handle of my mental movie camera. The pilots are totally absorbed in their task of being the eyes of HQ, the various battle commanders and the deadly missile-carrying Lynx helicopters. Barely audible over the noise of the helicopter, the headphones give me a crackly account of events, conducted in acronym-speak.

From the air, the empty landscape now bristles with hidden tanks and troop carriers, some of which I must have passed by yards. The battle is in full progress and reaching a climax. The CO flies along the valley bottoms to avoid the horizon and with the nose of the helicopter well down for maximum observation. It is exhilarating and brings to mind the paintings of Peter Lanyon, whose experience as a glider pilot turned landscape painting literally on its head. The climax of the



Above
Maintenance,
Yeovilton,
pastel

battle was a hill crest dominated by a crescent of battle tanks three rows deep and twenty to thirty tanks long. I was later informed that they had been blown up two weeks previously in front of Russian generals as part of an arms reduction treaty.

When we finally land I realise I have been airborne for six hours, apart from a brief refuelling stop and though I was only a passenger I am totally exhausted with the effort of concentration. To my disappointment the HQ in the copse had already been dismantled and moved to another location. There was so much that I wished to take photographs of, partly to make sure that details of combat dress and personal equipment were correct, but also to capture that sense of purposefulness which had been my very first impression.

The drive back to London was a journey back to another reality, that of the studio and the need to transform quick impressions into the sort of images that the men involved would readily relate to. There has to be a period where experiences are put to the back of my mind and then, slowly over three to six weeks, certain events drift back into consciousness and a narrative emerges. A certain look or gesture, a combination of events become concentrated into a mental image of the desired picture. The first tentative charcoal marks are made, then the disasters begin.

I work directly in charcoal to the envisioned, final size with no preliminary working out or planning and all the problems being addressed in situ. Madness! Quite often the initial drawing becomes a finished work in itself with no progression to colour. This is easily done with military subjects as charcoal is suitably atmospheric



Left: Tailor's
Rack, Deal,
pastel

and seems to approximate my mental expectations more readily. A move into the use of colour, on top of a charcoal composition that somehow requires it, and the success rate plummets. Very occasionally an image will resolve itself in several intense hours, whilst the majority of works drag on for weeks, changing drastically as they go, even then only to be binned at the end. The ease of the former makes me nervous of their merit, the latter, if not rejected, are only too depressingly dull.

Keith Holmes, who is also a conservator of works on paper, is having a one-man show of works relating to the Marines at the Royal Albert Hall during the Mountbatten Festival from February 18 to February 21. For two years Holmes has also been artist-in-residence at the Science Museum where he is currently exhibiting alongside Eduardo Paolozzi until March 9. From mid-April to mid-May he is also showing at the Museum of Army Flying at Middle Wallop, Hants (01980 674421 for details).

Price range: drawings from £100, pastels £350 to £1,900 and oils from £2,000 to £4,000.

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Hughie O'Donoghue explains how *Getting Out at Cherbourg* (above), is part of a recent series of paintings called 'A Line of Retreat' based on his father's escape before the German advance towards Dunkirk in 1940.

Paintings have to speak for themselves. No amount of words written on their behalf can compensate if the painting is unsuccessful – if the painting fails to speak.

The problem the painter faces is how to transform the idea into a picture that communicates directly and powerfully in a visual way. In this way the painting can acquire meaning.

As well as being a picture the painting is a receptacle into which things are placed, sometimes unknowingly by the artist. The painting needs to have levels, to acquire depth and the constituent

parts needed to develop relationships with each other in a harmonious or special way.

It is important to start at the beginning, one cannot go directly to meaning.

The pictures which constitute 'A Line of Retreat' are history paintings. Their subject is a few weeks in May and June 1940 when The Battle of France was lost and normality and civilisation ended. Things that had seemed solid and unchangeable, ideals and values that were written in stone collapsed in three weeks or so.

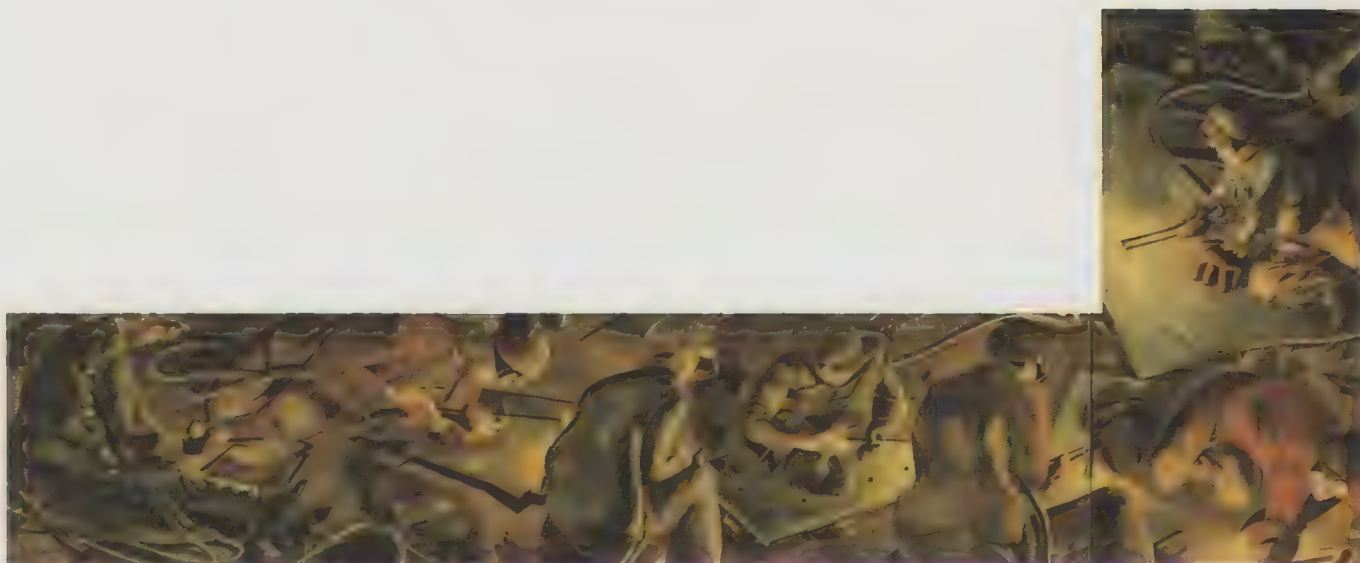
My father was a motorcycle reconnaissance rider with the British Expeditionary Force in France in 1940 and experienced his own peculiar version of this defeat. As the front collapsed his job was to wait at crossroads and report signs of German advance. This rapidly turned into a desperate retreat across northern France

and he eventually escaped at Cherbourg sometime after the last troops had been evacuated from Dunkirk.

I think it was a defining moment in his life, a point when things changed and he probably grew old. It was a defining moment for France as well and the people could taste the defeat: they booed out the defeated soldiers.

This defeat and this retreat are the subjects of my recent paintings and prints and are symbolic of other defeats and other retreats in my own life and those of others. It is a difficult subject to try and paint but worth the effort.

Hughie O'Donoghue's exhibition 'A Line of Retreat' is at Purdy Hicks Gallery, SE1 (0171-401 9229) from January 24 to March 1. Catalogue available. Prices on request.

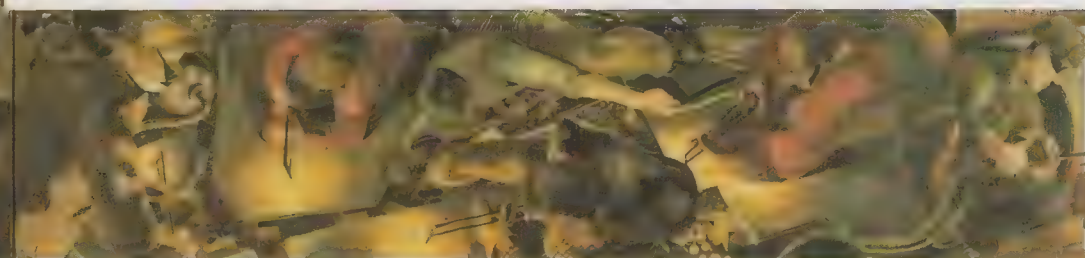
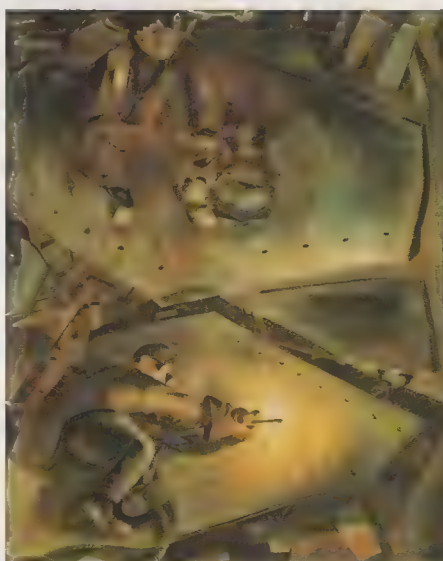


The gospel according to Stan

As Stanley Spencer's 'altarpieces' celebrating shipbuilding on the Clyde during World War II go on display in a special exhibition at the Imperial War Museum, Richard Ingleby looks at this extraordinary artist's career.

Top:
Shipbuilding on
the Clyde -
Burners
Right:
Shipbuilding
on the Clyde -
The Template





Stanley Spencer was always a little different from his contemporaries. On his first morning at the Slade, the story goes, his father held his hand to cross the Marylebone Road and for the next four years, to the bewilderment of the other more metropolitan students, he commuted daily from his beloved village of Cookham in the Thames Valley.

The years immediately before WWI were the Slade's golden age and by 1910 the likes of Nevinson, Nash, Bomberg, Wadsworth and Gertler had joined Spencer in one of the greatest student classes in the history of English painting. They dubbed him 'Cookham' and even though he seemed slightly strange he soon had their respect as prize after prize went home with him on the train to Berkshire.

Spencer's earliest works show all the usual Slade characteristics – shades of the Pre-Raphaelites and the firm draughtsmanship favoured by Professor Tonks – but he soon became his own man and from about 1912 his paintings begin to suggest the kind of 'otherness' that was so central to his odd and engaging vision of the world.

It was a vision based on the Christian religion, but with a very personal slant and local geography. In Spencer's mind Cookham became "a suburb of Heaven" and the setting for his continual re-interpretations of the Bible. After four years at

the Slade his return to village life seemed "a kind of earthly paradise. Everything seemed fresh and to belong to the morning" but just, as he put it, "when my ideas were beginning to unfold... along comes the war and smashes everything."

As indeed it did for a whole generation of European men and women, although compared to many Spencer escaped the war lightly. Much of his soldiering was done with the Royal Army Medical Corps in Macedonia from where he was spared the horrors of the Western Front which so affected his old classmates Nevinson and Nash. Spencer completed only one official WWI picture (*Travoy's with Wounded Soldiers Arriving at a Dressing Station*), nonetheless his war experience was a deep one which stayed with him long after the armistice and prompted his return to Macedonia in 1922 on a painting trip with his friend Richard Carline and Carline's sister Hilda who later became Mrs Stanley Spencer.

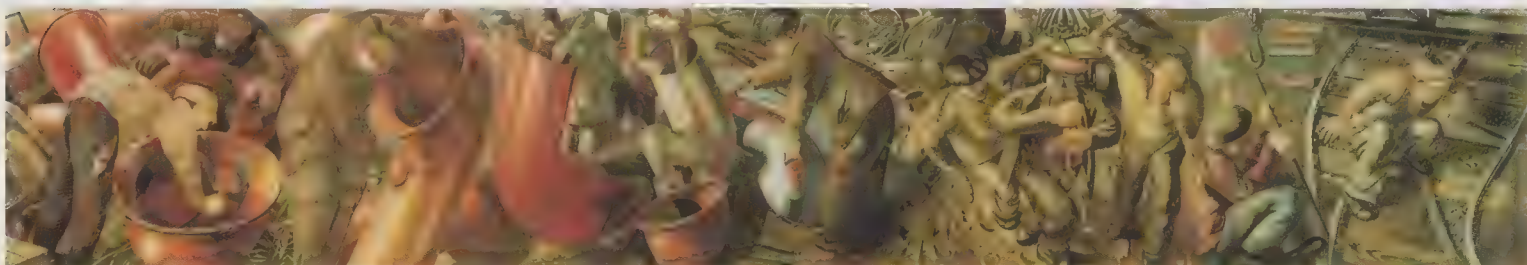
A number of true landscapes painted on that journey are at the Imperial War Museum bolstering a new exhibition nominally devoted to Spencer's work. Inevitably the concentration is on WWII and his vast *Shipbuilding on the Clyde* series, but it is a pleasure to see these reminders of an earlier, more spontaneous talent.

The First World War stalled Spencer's



career but it also provided the fuel for the series of pictures known as the Sandham Memorial Chapel which, taken as a whole, represent his greatest achievement and one of the single greatest moments in the history of English painting. Spencer's theme was a celebration of the ordinariness of army life, map reading and tea drinking, moments in which the anger and fear of war were forgotten. The chapel, peopled by shabby soldiers in

Spencer sketching in Lithgow's shipyard in Glasgow. He often sketched on toilet paper as he fed the roll from one pocket to the other



Shipbuilders on
the Clyde -
Riggers



Below:
Shipbuilding on
the Clyde - The
Furnaces



Bottom:
Shipbuilding on
the Clyde -
Riveters



crumpled khaki, has a quiet and deliberately casual feel: the effect is very moving.

Spencer was fond of serial projects. The Sandham Chapel, built especially to house Spencer's war memorial paintings, took nearly ten years to complete, but even before it was finished he had begun to plan another even grander scheme that stayed with him for the rest of his life. This, his Church-House as he called it, was his vision of an architectural home for the work that mattered most: his weave of biblical and village life, centred around himself.

As the 1930's progressed there was a marked shift in the tone of these works as Spencer stretched his highly personal

theology to include a belief in the necessity of sexual freedom. Hilda and he were back in Cookham, enjoying a degree of fame and success, but a new figure had arrived in the village who in Hilda's words "vamped him to a degree unbelievable, except in cinemas". This was Patricia Preece who became Spencer's lover and the subject of a series of increasingly explicit, increasingly sexual portraits culminating in the bizarre Leg of Mutton nude of 1937.

Inevitably Spencer's marriage to Hilda failed and in his confused devotion to the two women he ended up losing them both. By 1938 he was on his own and by 1939 had left Cookham for a rented room





"Many of the poems and stories of literary history moved into my work, the American and French Revolution of the 18th century."



Shipbuilding on the Clyde - Welders



"I am very concerned with the reality of what is to be done in the future as it is now and does what the 10. Tenthing and everything for reality of my 10 months and history."

in London and embarked on yet another essentially autobiographical series of paintings depicting *Christ in the Wilderness*. *Christ in the wilderness*, *Stanley in Swiss Cottage*, it came to much the same thing.

Spencer was a small man whose fondness for working on a grand scale frequently necessitated the use of tables and chairs as the means to 'tickle' the corners of his enormous canvases into life. When war broke out again in 1939 and he accepted a commission to record the war effort in Port Glasgow shipyards, it came as no surprise that he suggested yet another monumental scheme. These paintings are the focus of the Imperial War Museum's new exhibition and although they lack the emotion of the Burghclere memorial they are nonetheless an amazing series of pictures.

Spencer depicts Clydeside as a community of brown tweed welders, rivet-

ers and riggers working together towards some unseen but essential end. The mood recalls Breughel, but the vision is closer perhaps to William Blake. Elsewhere, early in Spencer's career, there are suggestions of Gauguin and in the hard-edged nudes of the 1930's there are some similarities with the German painters Dix and Grosz, but for all these half connections Spencer remains one of the most unique and uncompromising talents in the history of modern British painting.

His work, and to a degree his life, bear all the marks of a classically English eccentric and even when the RA made him an honorary member in 1950, even with a CBE and later a Knighthood to his name, he remained just a little too quirky for the establishment. He was always a square peg, unpredictable and completely original.

Richard Ingleby works for the Independent.

'Stanley Spencer: Bosnian landscapes and Shipbuilding on the Clyde' is at the Imperial War Museum from February 20 to May 26

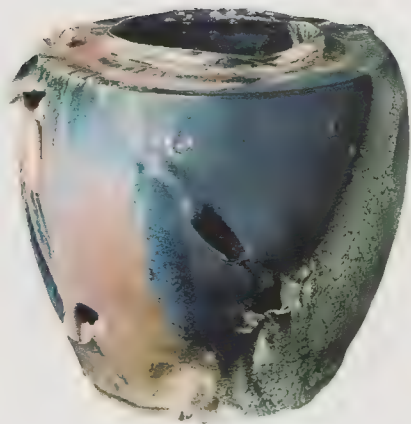


Art under £1,000

First-rate ceramics can cost little more than a framed poster. Tony Birks, one of few experts in this relatively new and undiscovered field, goes on a spending spree with *Art Review*'s chequebook and scores some pot.



Three tall vessels,
45 cms high, by
Gabriele Koch
(0181-292 3169)



Left: Double-skin thrown vessel, stoneware, by Claude Champy



Right: Composite thrown vessel, stoneware, 27 cm high, by Hans Coper

Below right: Seated nude made from soft slabs with colour marks and images applied at the plastic, leather-hard bisque and glazed stages, 70 cms high, by Philip Eglin

Below left: Wheel-made sculptural form, mixed clays, 17 cm diameter by Claudi Casanovas

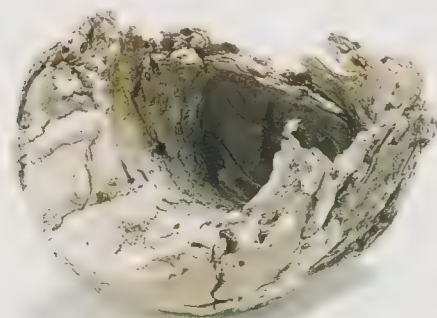
'You can't buy good art for less than £1,000.' It is hard to attribute this aphorism as everyone seems to have said it, but *Art Review's* attempt to help the would-be collector by suggesting worthwhile art below this magical figure does indeed work with ceramics, where work of permanent and unfolding pleasure is available for less than half of that sum.

Certain ceramic artists worry endlessly about their failure to cross the boundary (in the public mind at least) between art and craft, and to be taken seriously. Frankly, they shouldn't care, since for millennia ceramics, seductive and sublime, have been placed in the first rank of fine art, especially in the East. The awareness throughout Europe of modern ceramics as art is fairly recent and is still regarded with a sceptical eye by some art critics who see making pottery as a repetitious activity for the mindless. Well, of course it is for many practitioners, mainly amateur, just as painting, for heaven's sake, is a repetitious 'leisure activity' for over two million people who want simply to reproduce a 'scene', and would find Tapies and de Kooning as incomprehensible as many potters find Ewen Henderson or Gillian Lowndes. It is all a question of intention and aspiration. Like every area of fine art, ceramics has a wide spread, ranging at a professional level from the producers of kitchen crockery to the makers of non-functional sculpture. This year's £14,000 Jerwood

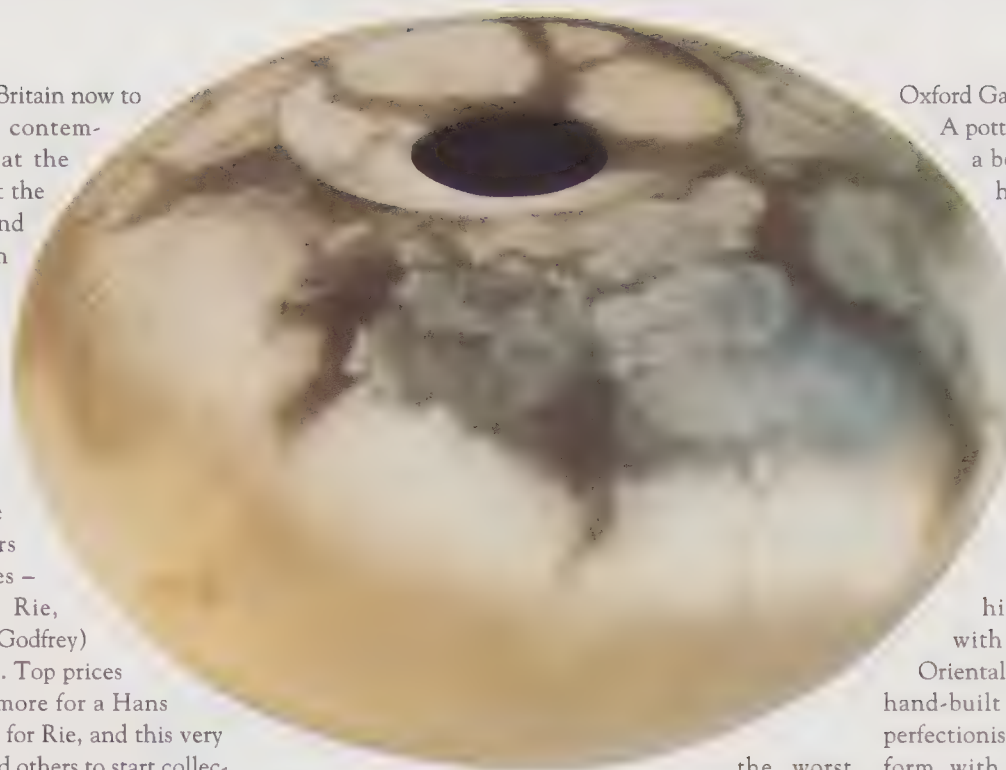
Prize for ceramics has been awarded to one such sculptor, Philip Eglin, who experiments with coloured glaze as final surface, just as a sculptor in bronze experiments with patina, but in a much more hands-on sense (he creates it, not the foundry) and as a more integrated part of the work. For some potters the glaze is the work, and of course for others the 'pot' is a supine carrier for the painted image. John Piper, like Picasso, carried this to its limits with decorated plates he had never thrown, but they are still his work, and ceramic, no less.

What defines a ceramic is its material – clay – and the method by which it is made permanent – firing in a kiln. In very recent years the definition has been blurred as other materials have been mixed with the clay and put into the fire: galvanized metal, nickel wire, cellulose and other combustibles which have a wide-reaching effect on the medium, extending its range, and incidentally debunking some of the old mystique. The ceramics departments of art schools have to provide the next generation of potters with a taste of a dozen or so new techniques, as the goalposts are moved. How confusing compared to the days when old Bernard Leach sat every aspirant member of his coterie down at the wheel to aim for the well-founded, well-tempered pot. He learned his attitude in Japan, and it has to be said that the Japanese have a much better appreciation of ceramics than Europeans, because they and their Far-Eastern neighbours have never forgotten the connection between the deft use of the hand and the finished pot, an understanding obliterated in Europe by factory methods over the last three centuries.

Inveterate collectors, the



Japanese come to Britain now to buy bargains in contemporary ceramics at the salerooms, and set the pace at the top end of the market. In the twenty years since Bonham's, Christie's and Sotheby's have taken modern ceramics seriously, English collectors have seen some potters (mainly dead ones – Leach, Coper, Rie, James Tower, Ian Godfrey) spiral out of reach. Top prices are £20,000 and more for a Hans Coper, a little less for Rie, and this very fact has encouraged others to start collections in the hope of buying a Coper of the future. No potter produces good work every single time, and it is important not to be tempted by a lumpish pot by a good artist made on a bad day, just because it seems to be a bargain. The old adage, 'only buy what you like,' applies to ceramics as to everything else. Alas, some public collections and museums, without the personal collector's zeal, have fallen into the trap of seeking big names. Thus poor Edinburgh, in the National Museum of Scotland, has cases of work by important artists, but mostly



the worst they have ever produced.

Public collections vary in the amount of money they spend annually on ceramics, but if one takes the *Art Review* yardstick of £1,000, then the good news is that a private collector with this as a starting figure could hope to buy four fine pots a year.

It is expensive to go to France to buy direct from Claude Champy near Paris, or Catherine Vanier in Burgundy, when one can get carefully chosen work by these artists from Anthony Hepworth in Bath. It is expensive to go to Catalonia to buy Casanovas (and even more expensive to crate up the work and bring it back) when one can buy his work from Galerie Besson in Royal Arcade, W1, for nearly a decade now the most prestigious ceramics gallery in London. In a recent show of work by this dynamic sculptor, Anita Besson was selling small, wheel-made pieces for less than £500 each, a fraction of the price of his large works, but not inferior for being small. And by being small they can be felt and handled. The tactile aspect of ceramics is shared with sculpture, but pottery has an extra advantage – so often it is easy to pick up and hold. I am not quite sure how many of the five senses are responsible for judging weight in the hand, but together they help one effectively to dismiss the inferior and cause the heart to leap when the feel in the hand is exactly right. Such a judgement tends to relate to ceramics designed at least partly for use: fruit bowls, flower vases, jugs, teapots.

One of our best domestic potters is Richard Batterham, whose 60th birthday exhibition has just been held in the

Oxford Gallery in High Street, Oxford.

A pottery collection could not have a better start than with one of his functional pots. I would go to him to spend part of my £1000 allowance, and have more than £800 left to choose work from three other potters. I would not waste time trying to find a tiny bowl by Lucie Rie, for nothing worthy of her would fall within budget, but would go instead to Edmund de Waal for one of his smaller porcelain pieces, with a crazed duck-egg blue

Oriental glaze. Then I would go for a hand-built pot by Gabriele Koch, a perfectionist who combines harmonious form with a depth of surface from burnishing and sawdust firing. Lastly, I would look for a rugged piece by Claude Champy. This vigorous man at the height of his powers is much appreciated across Europe, but little known in Britain.

All these artists are prepared to sell direct from their workshops, which also means a chance to meet the artist, usually a pleasure. They are amongst fifty or more top-flight professional potters at work in Britain and Western Europe. Once started, collectors of fine ceramics become passionate. The learning curve has just begun.



Above: Two small lidded vessels with incised decoration by Richard Batterham

Top: Spherical pot by Gabriele Koch

Right: Stoneware jug with poplar ash glaze by Richard Batterham



CONTACT NUMBERS:

Galerie Besson 0171-491 1706

Richard Batterham, Dorset
01258 454788

Edmund de Waal, London
0171 703 5867

Gabriele Koch, London
0181 292 3169

Claude Champy, France
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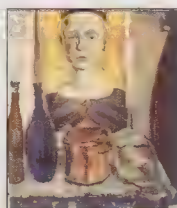
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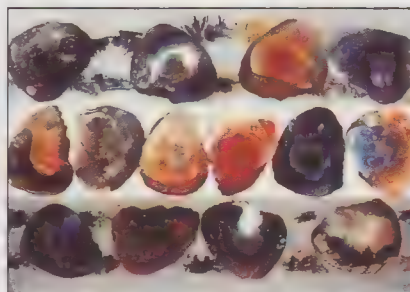
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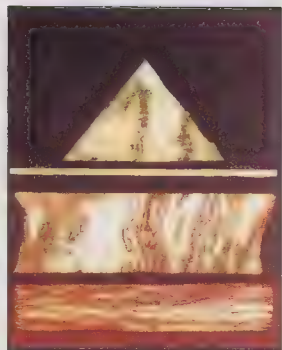
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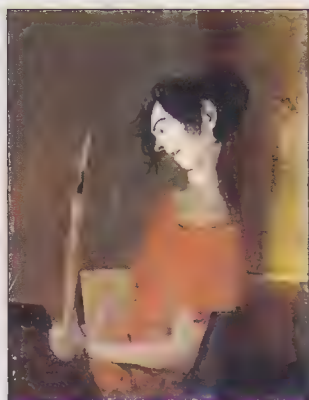
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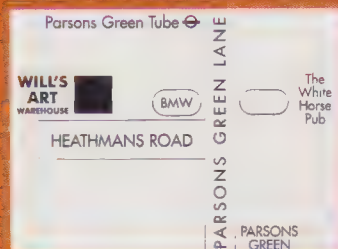
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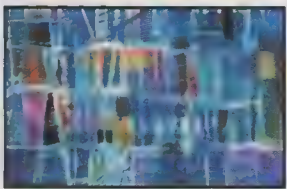
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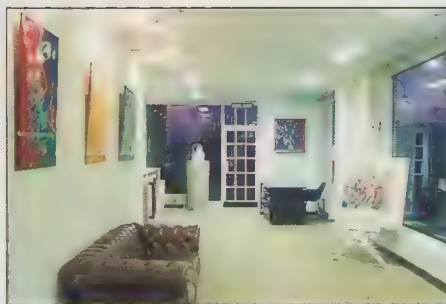
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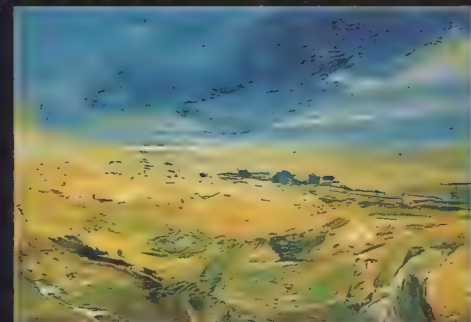
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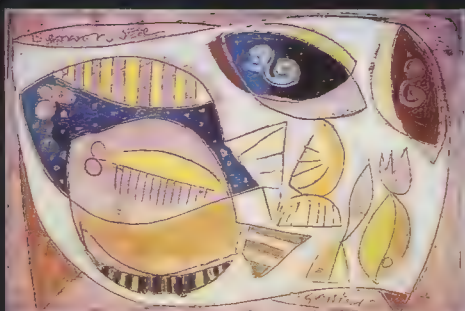
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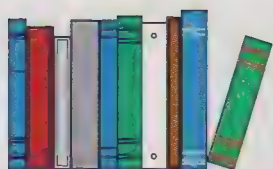
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BOOKSHELF

PARIS: ARTISTIC LIFE IN THE TWENTIES AND THIRTIES by Carol Mann, Laurence King, £24.95

Given the title one expects the worst: those tedious Americans in Paris – endless tales of what Ernest said to Gertrude and what Gertrude said to Pablo, one long party to which we the readers are not invited. In fact the book is a pleasant surprise. This is the story, told largely in photographs, not just of the artists (half of them are foreigners) but of the ordinary people of Paris between the wars and of the arts which influenced the look of city life: fashion, graphic and poster art, interior design and architecture.

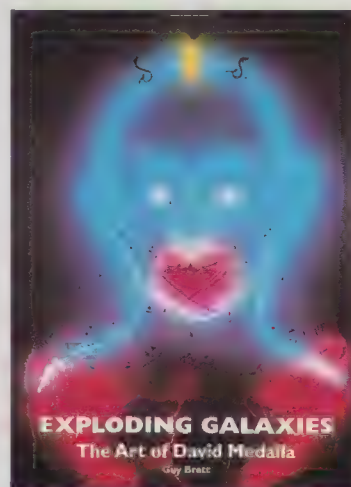
The myth of gay Paris does not emerge unscathed. Living conditions were remarkably squalid and impoverished (consumption per head in France was just 20% of what it was in Britain) and “modern art” in the forms of Surrealism and Constructivism had less influence on the “look” of Paris than Art Deco, Aztec, Egyptian, even Cecil B De Mille.

Modernism, in fact, was steadily compromised by the growing xenophobia which made capitulation to Hitler all too predictable and may have contributed to the decline of French art after the war.

The photographs range from the slickly professional to the amateur, the latter often displaying the naïve charm of granny’s snaps discovered in a bottom drawer. Carol Mann’s text is lively and informative, offering many unexpected slants on a familiar story. (I shall never see Mondrian in quite the same light after reading that he was addicted to the Charleston and “practiced religiously at home every Sunday with gramophone records.”) Her prose style has at times the sharpness that comes from a well-and-oft-ground axe – as when she describes the darkening mood of the thirties: “In fashion, the fuller figure was back, nursing curves were in as always happens when traditional family values come to the fore. Exit the sleek “garçonne”, re-enter Neo-Victorian flounces, underpaid female labour complete with

medals for the most prolific breeders, and soon the death penalty for abortionists. In France, save for some of the immigrants, the birth rate was lower than the death rate. With impending war, canon fodder was in urgent need.” Ouch!

Brian Ashbee



EXPLODING GALAXIES; The Art of David Medalla, Kala Press, £18.95

David Medalla has spent over 40 years involving himself in practically every art movement going. His credits include the Signal Gallery (and publication), various residencies, biokinetic works (whatever they are) and The Mondrian Fan Club (whatever that is). The book explains that he is “independent of the commercial, bureaucratic and chauvinistic pressures of the art world,” otherwise known as not being able to sell his work. It certainly hasn’t harmed his career. He has exhibited at the Serpentine, the Hayward and Whitechapel Galleries, has work in the Arts Council collection and Brett’s book is funded by the Arts Council and INIVA, which itself is funded by the Arts Council.

Despite its influential backers *Exploding Galaxies* resembles a well-produced fanzine, bursting with amateurish photographs of the artist grinning cheesily over various projects. That Brett is a friend of Medalla’s is made painfully clear by his reluctance to pass critical judgement on the work. Bubble machines, participation projects

and interminable impromptus are laboriously documented but never objectively assessed, as if Medalla has produced nothing but masterpieces. Brett naïvely accounts for the demise of the Exploding Galaxy (a sort of art commune) by recounting a conspiracy theory involving Special Branch officers planting drugs on the premises, typical of his unquestioning attitude. This 215-page monograph (which is none too cheap) makes no attempt to place Medalla in any sort of historical context and fails to give any perspective or justify any interest in his long (and usually publicly assisted) career.

Tabetha King

THE PICASSO FLIPBOOK by Brigitte Baer, Thames and Hudson, £4.95

This was pressed into my hand at the same time as another weightier work’s review was being asked of me. I glanced idly at the price tag on the back and thought it was 49.5p. I looked through it on the way home with increasing disbelief that anyone would waste their money on it. The translation, from the French of Brigitte Baer, bore all the marks of a man quite at his wits’ end to render complete bilge into sensible English. (I know. I’ve done it.)

This ridiculously meagre essay of four small pages waffles on about twenty-four prints of Marie-Thérèse Walter made in the mid-1930s by Picasso. Baer does not make clear how they are done – she probably has no idea. They allegedly have a sculpture as starting point. Many of the prints are obviously heavily influenced by William Hayter’s Atelier 17 to where Picasso was attracted by the experiments in etching and colour printing. Amazingly, Hayter isn’t mentioned despite the Hayter-like swirling of tones and line. It would be spendthrift prodigality at 49.5p but I misread the tag. The price is £4.95. Messrs Thames and Hudson, you’ve been had.

Michael Reynolds



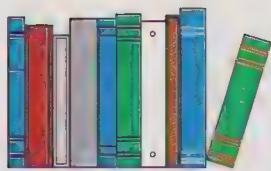
VORTEX by John Malcolm, HarperCollins, £14.99

Of the five crime thrillers set in the art world published in the past year *Vortex* is easily the best. It is the only one which from the first sentence convinces a demanding reader that the author writes effortlessly well. Tightly plotted (so tight in fact that like certain episodes of *Morse* you’re not sure what’s happened even after it’s been explained) the characters are unusually convincing and one in particular, Piers Hargreaves, the

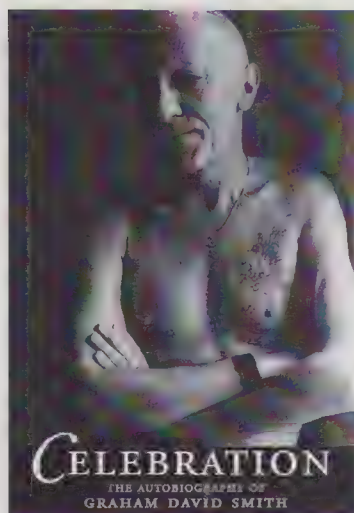
philandering and generally repellent new head of Christerby’s (auctioneers!), has the laughing solicitude and oily manner reminiscent of a notoriously fierce former chief of a grand London art college – accidental, I’m sure. This convincingness of characterisation could be because Tim Simpson, a banker on the board of Christerby’s and whose wife is conveniently in charge of Modern British at the Tate, is a regular character in Malcolm’s fiction. The plot concerns the attempted purchase from a secretive and motley band of rogues of a missing major painting, *Kermesse*, by Wyndham Lewis which Simpson, is eager to secure for his blue chip Art Fund.

John Grimshaw

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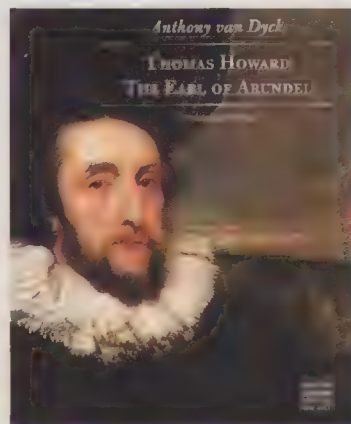


CELEBRATION: THE AUTOBIOGRAPHY OF GRAHAM DAVID SMITH Mainstream Publishing, £17.50

For many years Graham Smith was the on-and-off lover and partner in crime of forger Eric Hebborn, the bibulous artist who published his own scandalous autobiography in 1991. There is an element in this new account, which incidentally is extraordinarily well written for one with no track record as an author, of 'putting the record straight' but the main interest is not in the corrections to the chronology, process and aims of their faking but in Smith's otherwise fascinating and often tragic life. From the age of six he seems to have been mercilessly buggered by virtually every adult and teenager he met, used as a catamite by squaddies, evacuees, teachers and guardians, though not by his clearly remarkable father who adored and looked after him as best he could. This, mark, was an age when to be convicted of sodomy meant the possibility of a life sentence. Smith writes with moving insight into the oppressed childhoods of those brought up in constant fear of authority and accidental transgression. He graduates through art school and the Royal College to fashion design, though he claims his creative urges were squashed by the domineering Hebborn. On the way he paints an

eye-opening picture of the post-war homosexual demi-monde while drawing a tender sketch of Anthony Blunt who, Smith claims, fancied Eric. Mystifying to a heterosexual reader is the ease with which homosexuals apparently lapse into the vilest of deceptions, the most telling example being Smith and Hebborn's affection and admiration for Blunt, who was decent to them both beyond the call of duty, while at the same time duping the connoisseur with their fakes.

Dave Greenwood



VAN DYCK'S THOMAS HOWARD, THE EARL OF ARUNDEL by Christopher White, Getty Museum Studies £12.95

This seems to me to be art history at its best. Take a single fine picture and make it the focus of a small book on the artist written by an eminent historian who is confident enough in his own judgements not to feel under pressure to impress. Result: the reader discovers an interest previously unsuspected and simultaneously learns a considerable amount about the process of interpreting history and looking. Howard was painted by Van Dyck soon after the Flemish painter came to Britain for the first time in 1620, and then on several of the artist's subsequent extended missions to Britain. This portrait can claim to be the first work of Van Dyck's independent maturity: he had left Rubens's workshop only the previous year. Already there is nothing

in it which, like his contemporaries (Mytens and others) at the English court, suggests an exclusive interest in the sitter's social position and the superficialities of decorative costume. It is the guile, the calculation and hunger of Howard as a politician which interests Van Dyck and which, as a result of White's erudition, interests us too.

Susan Marshall

WOMEN, ART AND SOCIETY by Whitney Chadwick, Thames and Hudson, £9.95

The preface and introduction take up 35 pages of this assiduous compilation and by then Whitney Chadwick has really shot her bolt. By the four-hundred-and-twenty-second interminable page I realised that a less fastidious reviewer would have been a better choice. I am set against extremists and fanatics of any kind.

Despite the inevitable howls from all sides, I cannot see how the sexes may be equal. Half the time women are superior to men and *vice versa* for the other half – if I may have my little joke. Since childhood I have detested the mindless brutality of machismo and opposed the disproportion in earnings and promotion scales. The worst aspects of muliebrity are unpleasant too: they remove warm supporters like me from wholehearted sympathy with feminism.

In this book, Chadwick conducts a Goebbelsian campaign of distortive propaganda using women in place of statistics. The vast majority of the women she arraigns as evidence for her argument are unimportant with but a handful worth more than a passing comment. Sofonisba Anguissola has ten pages devoted to her uninspired life with three stiff portraits matched with the magnificence of Moroni and Titian. That's not only daft, it's a damned cheek.

There is a lot of gush for the sad difficulties the well-connected Anguissola had with only three

years private instruction in masters' studios compared to four years workshop training for males. All I can say is, lucky old her! No paint grinding, preparation of grounds or brushmaking and I bet she had her instant coffee with two sugars ready stirred brought to her by one of those privileged lads. What's more, Papa twisted Michelangelo's arm to help and family connections slipped her into the court of Philip II so the poor little thing had no need to earn a living. As a painter I'm all ready for similar offers.

Artemisia Gentileschi, a far better draughtsman and more painterly, lends more weight to the cause. The drama of her ordeal in the famous rape trial and torture to prove her evidence makes her both interesting and honestly resolute. Again, it's a mistake to moither on about her *Susanna and the Elders* with the Tintoretto masterpiece on the facing page. It shows the Bolognese heroine as no more than a journeyman painter.

There are several omissions, some just irritating like the lack of reference numbers in the text to quoted plates and dates for anything besides the distaff. More serious in a work of scholarship – and I do not deny that Chadwick is scholarly – is ignoring the charm of Hildegard of Bingen's choral works and praising her naïve illustration. Even if I cannot listen to them for more than twenty minutes they are beautiful music. Perhaps our times are too removed from those heavenly attitudes or maybe modern interpretation has lost the ancient habit of embroidering modal variations and sumptuous harmonies on the simple written notes. In any event, my shortcoming is no excuse for Chadwick's.

The author dementedly dredges up one nonentity after another in her fashionable promotion of women and humiliatingly repeats 'woman painter' over and over again. She had better steer clear of my women friends in the trade. She'd get a ripe earful. There is



no division of quality: indeed Chadwick cheerlessly proclaims the most vapid and sentimental of works to be "phenomenal" and passes over the delicate wonders in a Gwen John or a Mary Cassatt. The delicious mockery and refined design of *Woman in Black at the Opera* is reduced to a "place within this emergent culture of spectator-

ship"! Had she heard this dismissive tripe Cassatt would have strangled Chadwick and I'd have lent her my belt to do it.

My main distress is seeing how very good the writing can be. Chadwick has a fine knack of marshalling her facts and descriptive clauses so that she eases through a series of unrelated histor-

ical figures and chronologies seemingly designed to send me to the pub for solace. She has a fine style when not adopting that pretentious American habit of prolix jargon but she is a bit like a writer in search of a book. Why choose a subject where she hasn't a clue? God help me but I suspect she's just clambered on the bandwagon.

Wide open spaces don't lead to wide open minds: the best of Americans needed the cramping of Europe while the European artists have suffered from the otiose salesmanship of that nation which counts dollars rather than abilities. Now there is a subject my dear Chadwick.

Michael Reynolds

PHOTOGRAPHY

IN THE AMERICAN WEST



RICHARD AVEDON

IN THE AMERICAN WEST by Richard Avedon (Abrams, £55)

First published ten years ago, *In the American West* has established itself, at least among the photographic cognoscenti, as one of few recent classics in what has become a flood tide of at best mediocre photography books. Between 1979 and 1983 the fashion photographer travelled the US Midwest photographing individuals in front of a white sheet backdrop; the cowmen, tellers, drifters, riggers, Rustys, Billys, Dellas and Charlenes that form the backbone of America, and all of them naked except for their work clothes. It is a simple formula which never becomes repetitive precisely because individuals, when photographed like the specimens they appear to be here, are so intrinsically distinct, each with its unique story written in its clothes, expressions and poses. This book follows in the finest tradition of Nadar and Sander, both of whom realised

that no subject is as compelling as a person depicted with blunt honesty. Produced to high standards of reproduction this is an absorbing taxonomy of human frailties and, like all Avedon's books, is dressed up in a suitably grand (immodest) format.

HENRI CARTIER-BRESSON
AND THE ARTLESS ART

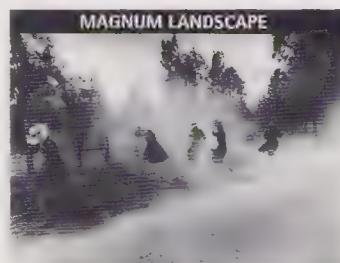


JEAN-PIERRE MONNIER

HENRI CARTIER-BRESSON AND THE ARTLESS ART by Jean- Pierre Monnier, Thames and Hudson, £50

More than any other imagery photography speaks directly to us. At its best it is so immediate, so recognisably real that it requires no written explanation. This is especially true of Cartier-Bresson, whose 'decisive moment' method is the purest exploitation of photography's intrinsic qualities and abilities. Nobody is or has been as good at controlling the uncontrollable as he was. Many of his best photographs are here. Many of his best drawings too, because this book deals with all of his activities. It is customary to deride C-B's drawings as derivative of his friend Giacometti and

it is true that they will not change art in the way that his seeing has altered photography. They are, nevertheless, more intense than facile dismissals of them suggest. It is also interesting to see the competent forays into School of Paris paintings which C-B has continued to make throughout his life. He was, of course, intended for painting having studied with André Lhote in the 1920s. The long text, assiduously researched, and thick with information which even diehard C-B devotees will not have known, is long and interpretive and while it is not exactly dense neither is it racy even by the tortoise standards of academic literature. In the end this book is worth buying for the photographs which penetrate to the heart of their subjects and prove that all the pretentiousness in the world is no substitute for a quick and brilliant eye.



MAGNUM LANDSCAPE Phaidon, £14.99

This is a collection of landscape photographs taken over the last fifty years by members of the prestigious Magnum Photos agency, set up by, among others, Henri Cartier-Bresson in 1947. The pictures of town, city, sea and country illustrate the history, in one way or another, of the last

half century. Inevitably, since Magnum represented many great photographers, the standard of work is high, even if in this instance they are not particularly well reproduced or in a size which best advertises their qualities. The foreword by the allegedly 'eminent' Ian Jeffrey is a fine example of the pretentious trash which passes for edifying critique in the world of photography. In fact, it is worse even than that, it is unintelligible. Imagine: a book of lucid, visually literate photographs is introduced with the following paragraph: "In the old days we – or our photographer's surrogates – thought of ourselves in transit along sharply receding roads moving towards far horizons. They were, though, punctuated roads to be taken at walking pace past welcoming doorways in the streets of small towns. There was a goal, plainly stated, but it was the progress with its distractions which mattered. Deep space still exists in these landscapes of the 1970s and after, but it is a space often to be abruptly traversed towards some unimaginable destination. Formerly, too, the horizon drifted, as leisurely in its undulations as the road, but these more recent horizons cut across the scene intent on other business; and they are markers, too, of the earth's edges in relation to the great beyond. Thus defined as an incidental, humanity is no longer entirely at home." Good editors may apply to Phaidon with every possibility of being taken on.

David Lee

When *Samson and Delilah* in the National Gallery was testing using dendrochronology to establish the painting's authenticity the result was inconclusive. By examining precisely what tree-ring dating tells us Michael Daley has even more doubts than previously about the panel's continued attribution to Rubens.

Is this a copy?



Samson and Delilah by Rubens in the National Gallery. Is it the 1609 work the gallery thinks it bought? Or is it a later copy?

The idea that science might provide a sure-fire method of dating works of art excites and terrifies scholars in equal measure. A process which, in their own hands, could produce an unassailable dating, might well in others demolish their own cherished datings or attributions.

A frisky new discipline – dendrochronology – has recently sprung from the natural sciences and entered into the art historical fray. It is based on a simple botanical fact: the annual growth rings of trees vary with the weather – the wetter the year, the wider the ring. Thus an oak tree and its planks reveal, in cross section, distinctive patterns of growth rings. A tree known to have lived from 1700 to 1997 has 150 rings in common with one that grew (in the same region) from 1600 to 1850. By correlating such overlaps, dendrochronologists can work back

through the centuries and produce a “master chronology”. If rings in any piece of oak can be matched against a section of master chronology, dates are established during which the tree was growing. Such bare information alone can be art historically explosive: if the tree was still growing after the assumed artist was dead, or after the date on which a particular panel is known (by documentation) to have been painted, then the panel must be either a copy and/or a work of another artist. Such matchings, however, do not reveal: a) when a tree was felled; b) how long it spent in seasoning; or c) when its wood was made into a panel and painted on. Attempts to answer these questions carry the dendrochronologist from the realm of the verifiable to the statistically likely or probable. Rigorously conducted, and with appropriate qualifications, such exercises can have great value. To see how they work in practice and how dramatically they can interact with art historical practice, it might be helpful to consider the recent case histories of three paintings on oak panels which by coincidence, have all been attributed to Rubens in 1609.

Two are the pendant portraits of *Albert, Archduke of Austria* and his consort, *Isabella, Infanta of Spain* now held by the Kunsthistorisches Museum, Vienna. The third is the National Gallery's large panel bought in 1980, *Samson and Delilah*.

The portraits have been accepted as authentic in spite of being, especially for royal portraits, conspicuously sketchy and unsubtle, and of containing, for Rubens, alarmingly bright red backgrounds. These

danger signals were converted by scholars into a comfortable thesis: the works were not “finished” because they were “in-house”, studio prototypes to be used by Rubens's assistants when making their numerous, finished copies. (One such pair is held by the National Gallery's reserve collection but seems to live in 11 Downing Street. They emerged recently in the Gallery's Rubens room to help fill the gaps left by the removal of his landscapes to the ‘Making and Meaning’ exhibition.)

A threat to the established “sketch” thesis emerged in 1977 when three Hamburg University dendrochronologists examined the Vienna panels along with others by Rubens. Their research revealed that the most recent year of growth in the tree from which Albert had been made was 1577. This seemed safely compatible with the claimed 1609 execution but it did not in itself establish the year in which the tree was felled. When such information is sought recourse is to be had in statistical probabilities and circumstantial evidence.

When oak trees are cut down, the outer portion – the porous and perishable “sapwood” – is discarded. Only the denser durable “heartwood” is retained for panels. Because it is rare to find sapwood on a panel, a daisy chain of estimations must be calculated to give a possible or likely date of execution for the painting. First, allowance must be made for missing heartwood because in the absence of sapwood, the last year of heartwood present in the panel cannot be presumed to be the last year of heartwood growth in the tree. Second, allowance must be made for the missing sapwood. Third, allowance must be made for time spent in seasoning and storage.

With Albert and Isabella, what at first seemed reassuring, proved on further examination to be deceptive. The seemingly comfortable margin of 32 years between Albert's most recent growth ring and the (presumed) 1609 execution was not replicated on his companion Isabella. Her last year of heartwood growth was 1603 which left a wholly inadequate margin of six years. Statistical probability decreed that she must be a work of circa 1620.

Because it can never be known how close a plank was to the outside (i.e. most recent) edge of a tree dendrochronologists posit a figure, X, to represent a notional, unknown number of years of

missing wood. To arrive at a more usefully precise figure they must find additional evidence. If, for example, a board in a panel being studied can be shown to have been cut from the same tree as one found in another picture, then the later year of growth, wherever found, must also apply to the other board. By such comparisons it was discovered: a) that Albert contains wood common to another panel which bore the last ring of 1603; and b) that Isabella came from trees used in Rubens' Medici Cycle of c. 1621-22. Albert was thus reunited in time with Isabella but both had been shown by this roundabout, circumstantial, but still clinching, method to be works not of 1609 but of the 1620s. One of the dendrochronologists (J. Bauch) concluded, quite correctly, that "this companion pair seem not to be the originals but copies." But then, incautiously, he slipped into art historical mode, venturing the judgement that the copies were "very probably executed by Rubens himself." Rather surprisingly, *bona fide* art historians accepted the dendrochronologist's view. Although the paintings had been shunted in time, and clearly were not the original so-called "prototype" sketches, they could yet remain by Rubens and even retain status as prototypes. With some ingenuity, Hans Vlieghe, in the *Corpus Rubenianum*, announced that the pictures were "prototypes" of the later "flabbier and stouter" stages of the royal pair. Scientific knowledge seemed to have notched a cultural first by simultaneously demonstrating that although things were not what they were thought to be, they were now the perfect embodiment of things that had not, hitherto, been thought to exist.

In 1993 another Rubens scholar, Arnout Balis, applied the dendrochronology evidence to a very different end. The sketchiness of the work was not he judged redolent of physical decline in the sitters. Nor did it reveal the hand of Rubens. On the contrary, the paintings' manifest "lack of subtlety and quality" was absolutely incompatible with the liberated fluency of Rubens in the 1620s. The paintings were indeed copies, made after Rubens' (now missing) 1609 originals, by the young Jordaens. Balis was supported by a second scholar, Walter Liedtke. Encouraged by Balis' bold claim, three painters, Euphrosyne Doxiadis, Steven Harvey and Sián Hopkinson renewed their own four-year-old request that the National Gallery carry out a

dendrochronological examination of the *Samson and Delilah* panel which they had argued was misattributed to Rubens. The gallery's chief curator Christopher Brown, rather surprisingly, and certainly bravely, complied. Tests were carried out in September last year by Dr Peter Klein of Hamburg University.

At first glance, his very brief report to the Gallery seemed to corroborate a 1609 dating for the panel and, therefore, to underwrite its Rubens attribution. Indeed, in a covering letter sent with his report Dr Klein ventured that "The felling date corresponds very well with the art historian attribution".

The wood, he had reported, was one of Baltic/Polish origin and was composed of seven boards, six of which came from a single tree. One of the six contained a latest ring dating of 1588 which, although 11 years later than its counterpart in Albert, could still, on statistical grounds, be held compatible with a (first possible) felling date of 1597. And Dr Klein suggested that a date for the creation of the painting "is plausible from 1605 upwards". British dendrochronologists who studied Klein's report were more circumspect. Dr Coralie Mills of AOC Scotland warned that although Dr Klein's account, as a statement of probabilities, would be perfectly clear to another dendrochronologist, it might well mislead members of the public into believing that a definite period has been established. (As seen above, Klein's letter has indeed, implied a specific date of felling). But this Dr Mills argued was, in fact, far from being the case. No sapwood was present on the panel and therefore, it was unsafe for Dr Klein to make no allowance in his calculations for missing heartwood. (Elsewhere, Klein himself had explained "it must be considered that some of the heartwood rings may have been cut off during preparation of the panel." The other boards on the *Samson and Delilah* have last heartwood dates ranging from 1577 (the same as Albert) to 1585. At the very least, therefore, they had between 3 and 11 years of missing heartwood. If just five years of heartwood had been missing on the 1588 board, then on Klein's own figures the "plausible" date of execution would become "1610 upwards."

The figure allowed by Klein for the missing sapwood rings – 15 – call for another explanation: it is no more than a statistical evaluation. In Europe the number of sapwood rings in oak varies from 7 to 50 in the west; from 9 to 36 in

the east. In Baltic oak the number of rings in 50% of cases falls either between 9 and 12 or between 20 and 36. In the other 50% the ring number is between 13 and 19, with 15 as the median. As Dr Mills put it: "It is unsafe to say that 1609 is any more likely than a later date such as 1620." This was endorsed by Dr Martin Bridge of London Guildhall University: "All Klein should be saying is that the range is 1597 to 1630."

After allowance is made for missing heart and sapwood, further allowance must be given for seasoning time. Dr Klein's National Gallery report calculates "a minimum of 2 years". Elsewhere, he has explained that "signed and dated panels of the 16th and 17th centuries show that most panels are used from two to eight years after the tree has been felled. Again, had Klein used his own *maxima* rather than *minima*, the "plausible" date of creation would have moved from 1605 upwards to 1611 upwards.

In discussion of the three 1609 panels, an historical curiosity has been overlooked. Baltic timber was imported into Antwerp via the river Scheldt, on which the city stands. But a blockade of the river had been enforced when the *Samson and Delilah* wood was still growing in the Baltic. It was only loosened on the signing of a peace treaty in April 1609. It must therefore, be thought unlikely that the (unseasoned) wood for the *Samson and Delilah* would have arrived in Antwerp before that date. This historical event may provide the explanation for an otherwise puzzling lacuna in Dr Klein's case: the absence of any observed connection with wood found in Rubens's works of c. 1609. When Klein was pressed to say whether any linkages had emerged with the very many Rubens panels examined by himself and his Hamburg colleagues, he mentioned one with a painting of St Ignatius in Vienna. But that is a work of c. 1618-20. After further enquiry he disclosed a connection with a second Vienna panel, the *Isabella*, which, as we have seen is formerly of 1609, presently of c. 1620 and in the view of two scholars, not by Rubens. No connection has been claimed with Rubens's panels of c. 1609 when the artist had just returned to Antwerp after his years in Italy.

Michael Daley is an artist, art historian and director of Artwatch UK.

**"To be understood is to be found out."
(Wilde)**

Should art critics be better qualified to pass judgement than they are? Painter Michael Reynolds has few doubts about the answer.

One in the eye for critics

The British love affair with amateurism pervades every part of our system – arts, entertainments, industrial, governmental. The key to gaining entrance to positions of influence will come from club, family and school networks, with ability and learning pushed to fourth and lower place. The prime beneficiaries are politicians and journalists but, now that the public is at last united in disillusionment with political morality, it is journalism that leads in the who-you-know stakes.

Nowhere is the result of this thoroughly rotten means of appointment more apparent than in architecture and the fine arts, especially the latter. In truth, it was the open manipulation of prizes by a leading critic that caused such a feeling of outrage that I was impelled to write this piece. Once started, I had to recognise that corruption is the unchanging factor in British Art and has its roots in the British distaste for the skilled artisan. A cursory examination of any list of

journalists reveals an inadequate training and background for the importance of their position as commentators, and nowhere is this more apparent than in the fine arts. The bitterest irony of this is that the professional artist is rarely allowed a voice in the very area where his abilities lie and his judgement is most likely to be useful. Instead, the visually illiterate amateur reigns.

Few art critics, it seems, have a proper training in the arts or they would have proceeded to careers as art historians, artists, curators, perhaps teachers. They are mostly from a university network with no more than a cosy relationship of some more or less dubious sort to justify the award of a little column of influence. Quite likely they will have a poor degree in history of literature though how that creates a basis for art appreciation I do not understand. On gratefully rare occasion, the pitiful efforts in painting and drawing of some of these experts have been exhibited. Aside from the universal clattering



they received from their colleagues, it is a marvel that they were not all instantly dismissed from the rags that employed them. Clearly the ultimate blame rests with the editors who allow these positions of favour.

A thorough study of art history is an essential requirement for any commentator, but there is too much emphasis in the academic world on mere appearance, as in a reproduction rather than the pleasure of the art work itself. There is no space allotted for a full experience of the practical side of drawing, painting and sculpture. For this reason alone I have grave misgivings about Gombrich who not once seems to have appreciated the tactile and sensuous content in art. With no acquaintance of the materials it is impossible to reach more than the barest insight into creation. Some examples follow.

In the summer of 1988, I read an appreciation of Goya's *Condesa de Chinchón*, on loan to the National Gallery. To my astonishment the writer, Simon Jenkins, an intelligent man, was enthusiastic over the rich blacks of the background. In all my decades of study and admiration of Goya, I had not seen a trace of black in his backgrounds save for the marvellously murky 'negros' of his disturbed imagination. Driven by disbelief, I went to see this curiosity. Needless to say, there was not a vestige of the soot which that master would have seen as a threat to luminous ochres and umbers.

A painter could have rejoiced at the breakneck virtuosity, the consummate speed of the dazzling brushwork, with its arrogant disdain of matter-of-fact anatomy and triflings like the misplaced shoulder and disjointed arm. There was, as well, a summary splashing-in of the glowing dark behind the apprehensive figure of the condesa, so summary that a running gap was left between her and those hinter browns. None of this detracted from the innate painterliness of a fine portrait. My wonder was that Mr Jenkins wrote so confidently of his poor perception.

Then again, this autumn saw appear a mawkishly sycophantic panegyric by David Cohen on a dreadful book on the processes of painting. I too was reviewing or, rather, condemning it. The difference between our views has something to do with my four decades of study and the fact that he seems ill-informed. A leading authority on the arts told me that Cohen's views are less than worthwhile. It

sounds like a kindly verdict.

The third instance – as in any drama, even farce like this – was in Thomas Sutcliffe's regular column. It was nothing more than a puff for the dreary aggregation of figures at the Hayward, namely *Field* by Antony Gormley, which are not even from the hand of that over-publicised, incompetent gimmickist and yet paid for by public funds.

There are too many self-appointed judges in the arts who lack the necessary knowledge yet are sublimely and subliminally confident in their trudge after what is ephemerally fashionable. The true harm is in the complaisance that permits this nonsense ever to be published and so often botched in appalling English. It is very trendy to splatter prose with introductory conjunctions but they weaken the structure and become utterly tedious to read. Singular nouns with plural verbs, split infinitives and verbless sentences are a regular part of reviews of any kind and clichés occur with wearisome monotony. It is the pieces on the arts though, that are so marred by lurid metaphor and grotesque description that assert findings and presuppose qualities without the logic of cause.

This last fault is excellently demonstrated by Richard Cork's appraisal of the hideous Arts Council Collection. Scarcely one statement passes but a lurid adjective or adverb shoves unreasoned opinion or value judgement down our throats as he lurches from one unfounded eulogy to another like a graceless toady. It is comically sour that this clown of reviewers is chairman for the advisory panel on the visual arts for the Arts Council. (It would be out of place here to mention that there is not a practising artist on that same Arts Council.)

An exemplar of more up-to-date criticism, Andrew Graham-Dixon has a sumptuous style of labyrinthine elegance that covers a void of sense with great richness. At the end of last year he reached bathos by lauding a sculptural banality directly derived from an American frumpery of the 'forties (even then, after Duchamp, old hat). Next week came a lambasting of Giacometti at the Royal Academy (left: *L'Homme au Doigt*, 1947) because his work was derivative! The condemnation itself was framed in such prose as would have earned me a sound clip around the ear when I was a child. His vanity-laden reach to noble heights of utterance was tumbled to

"Andrew Graham-Dixon has a sumptuous style of labyrinthine elegance that covers a void of sense with great richness."

earthly clay by meaningless figures of speech like "...a poignancy that teeters on the verge of the banal." All this purple twaddle was abruptly swept aside by my hoots of laughter when I read: "The waiter at the Brasserie Lipp, leaning over me..." Maybe the man has a sense of humour. On the other hand it might be a Freudian slip into one of those fetishes G-D mithers on about.

Another hatchet job on the Giacometti show was executed by Brian Sewell in the *Evening Standard* but this was a meticulous arrangement of chronology and influence with none of the startling imagery that is the Sewell signature. After discussing the possible source of rugged texture, he concluded that this was an artist of small importance. It was all rather reflective, pervaded by a wistful nostalgia as though Giacometti had been a hero in Sewell's youth but maturity had sadly refined his view.

Fashion provides the easiest path for the coward to follow with other timorous hearts in a bunch. It has eased yet more in our times when the understanding of materials and craftsmanship has reached its nadir. The untutored appointments to the press, unable to visualise, let alone master the needs of any art form, still decide precisely which degree of excellence the artist has achieved.

The most regrettable side to the sorry scribblers is that, seeking to direct but scarcely pretending to know, they yield to public prurience. Shock and foulness are today's weapons in the rise to fame of untalented wretches. The critics have become accessories to the perversion and defilement of public taste by advertising the loathsome voidings of the unspeakable with unfathomable language that hides their vacancy of thought.

In the next issue Art Review is starting an Update column featuring meaningless twaddle masquerading as informed writing about art. Please submit entries to the editor.

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Exhibition guide

Your comprehensive listings guide to exhibitions this month

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Focus on Scotland

by Marshall Anderson

Being a Fifer born and bred I have an East coast perspective on our much fractured country. As a consequence of my upbringing I constantly gravitate towards Edinburgh for my cultural fix, not that I regard it as the cultural centre or even a capital of excellence, but because it lies just over the Firth of Forth by way of two heroic statements of civil engineering.

Like most Scots I regard the Forth Railway Bridge as a true collaborative work of art and lament that current public service utilities fail to measure up to becoming metaphors for cultural confidence. Few bridges carry little more than contentious tolls to give them dignity and meaning. One exception being the simple curving gesture that bounds over the dark, often melancholic, narrows at Kylesku on the romantic west coast of Sutherland.

Our galleries are not so easily assessed because interior qualities regularly belie exterior appearances. I constantly refer to and enjoy Edinburgh's Talbot Rice Gallery, which is difficult to find, hard to access, and opens up like a Tardis once inside. Above all the Talbot Rice is consistent and has not, like the greater majority of Scottish galleries, contrived

to entice its audience with beverages, tit-bits and trifles. Its didactic ambience is a breath of fresh air and one finds a similar approach to the exhibiting of art in St Andrews at the Crawford Arts Centre, coincidentally also located in university subjects.

Somewhat sedately poised above Glasgow's Sauchiehall Street is the

McLellan Galleries which can accommodate exhibitions of impressive stature. You'll find no tea-cakes here either. Instead an entry fee helps defray escalating costs of mounting blockbuster shows.

My up-bringing, occurring during the halcyon days of Socialism, makes it difficult for me to accept paying for one's intake of visual art but I find it painfully ironic that young contemporary art is free while the art of the established carries a levy.

This administrative foible means that young artists invariably (and continually) meet their own costs of exhibiting with little financial return for their effort. I have therefore to ask the question: Would a fixed price to see an exhibition



Above: *Esto es peor (This is Worse)* by Francisco Goya (1746-1828) at the National Gallery of Scotland

not be a good thing if it went towards giving the artist a fee to show his or her work?

There is a strong case that public art in Scotland began in the new town of Glenrothes in Fife with the appointment of David Harding as 'Town Artist' in 1968. The traveller using Scotland's excellent bus transport may pass through Glenrothes' modest bus station which is graced by one of the country's strongest statements of public sculpture, Benno Schotz's *The Group* sited in 1965. Schotz's individual stylised expression of family values has firmly fixed itself in my psycho-geography. Glenrothes continues to erect powerful popular public art like *Irises* by Malcolm Robertson, who took over from Harding in 1978. *Irises* cannot fail to catch the eye even on dreich December days, all the more so in snow when its loud colours scream at passing traffic.

When town art was first discussed I, like many art lovers, hoped for Rotterdam – like collections of monumental modern sculpture imposing themselves on town and cityscapes. This almost happened when Neil Livingstone's *Kentigern* was sited in Buchanan Street in Glasgow in 1977 but, as the public art programme took hold, the ethic of collecting sculptural works altered course to one of employing artists to contribute to cosmetic improvements.

Consequently the majority of commissioned works either fail to capture the public's imagination as popular icons or fade away into the concrete environment as easy to forget unimaginative street furniture and jaded objects destined for skips 20 years on. Pedestrianisation of city centre thoroughfares acted as a catalyst for this but one sculpture that actually works well

within such a site in Perth is *The Ring* by David Annand sited in 1992.

Although the recolonisation of the Highlands and Islands after the bloody Clearances of the 18th and 19th centuries has brought about its own brand of exciting cultural regeneration based largely on traditional values, public art does not feature in this wave of confidence.

The remnants of a sculpture park however are still in evidence at Glen Shee and Scott Sutherland's



This page: top: *Promenade au Phare... or How to Paint a Lighthouse* by Emrys Williams at Crawford Arts Centre, St Andrews; top right: the *Commando Monument* by Scott Sutherland, Spean Bridge; bottom left: *Railway Train Entrance* by Stuart Robertson at Landings Gallery, Edinburgh; bottom right: *Self Portrait* by Alan Davie at the Scottish National Gallery of Modern Art, Edinburgh

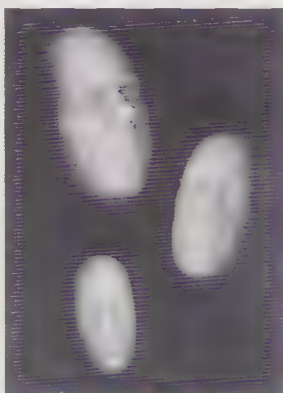
beautifully positioned *Commando Monument* at Spean Bridge arrests the passage of millions.

However one has to look outside the establishment to find pure gold. Frank Bruce started to carve reclaimed timber after severe back pain forced him to take early retirement at the age of 40 from a life in the navy. It didn't take long for his carvings to attain monumental proportions. Frank carves storm damaged trees and places them in his own Colleonnard Sculpture Garden near Banff, on the Moray coast, and his colossal achievement attracts over 6,000 visitors a year. He asks no entry fee for not only does Frank believe in Scottish Socialist principles but he is compelled to put something back into society by way of his natural, untutored gift.

In the Gaidhealtachd (the Gaelic speaking community) there is an holistic attitude towards art that does not exist in the Central Belt. This embraces the fundamental idea that if it can be seen it can be visual art, thus ensuring that television co-exists with ceramics, painting, sculpture and traditional crafts. This attitude has more chance of eroding élitism and making the practice of art more egalitarian within the community. A working example of this is Taigh Chearsabhaigh Arts Centre and Museum in Lochmaddy, North Uist, where the local art society's membership ranges from 16- to 70-year-olds inclusive of amateurs and professionals. Workshops and local exhibitions are community based and throughout the Taigh there is a potent



Above: *Head* by Stephen Mangan at the Open Eye Gallery, Edinburgh; right: *Comin' Thro' the Rye* by Underwood & Underwood at the Scottish National Portrait Gallery, Edinburgh



Clockwise from top left: *Wooden Sculpture* by Frank Bruce at Colleonnard Sculpture Garden near Banff; *Tepidarium, Thermae of Caracalla* by D. Y. Cameron at the Scottish Gallery, Edinburgh; *A Sprig of Heather* by William McTaggart at Smith Art Gallery and Museum, Stirling; *Collage* by Colin Brown at Inverness Museum and Art Gallery; *Sad Tidings* by Alison Branagan at Collins Gallery, Glasgow



mix of art from the Uists combined with that of imported travelling exhibitions.

Despite continuing cut-backs to purchasing power Scotland's network of municipal art galleries and museums continues to add to its truly great collections of art and artifacts. In Dumfries the Gracefield Arts Centre has a comprehensive Scottish catalogue including Alan Davie and Joan Eardley plus some surprises like Sidney Nolan. The Maclaurin Art Gallery in Ayr houses a compact collection including Ian Hamilton Finlay and Wilhelmina Barns-

Graham. The McManus Galleries in Dundee holds an awesome assembly of 19th century paintings and in Perth the largest Salmon ever caught on a rod is handsomely mounted while Inverness has some vivid engaging examples of the taxidermist's art. A pine marten lolling on a branch in particular is worth visiting.

Back in Fife I am welcomed through the doors of the recently renovated Kirkcaldy Museum and Art Gallery by Martin Rayner's fabulous carved and painted wood collection box and the enigmatic smile of a Wemyss-ware cat.



LONDON

ABBOTT & HOLDER

30 Museum Street WC1. 0171-637 398. fax 631 0575. Mon-Sat 9.30-6, Thur 9.30-7. Tube Tottenham Court Road. Holborn 18th-20th C watercolours & drawings
Ernest Yarrow-Jones: '20s watercolours of Provence, Brittany and North Africa, to 22 Feb

ALBEMARLE GALLERY

49 Albemarle Street. 0171-499 1616. fax 499 1717. Tube Green Park. Contemporary paintings, sculpture and graphics
Csaba Markus - recent paintings, first British exhibition for American artist, 20 Feb to 8 Mar, prices £2,000 to £5,000

ALAN CRISTEA GALLERY

3 Cork Street W1. 0171-439 866. fax 734 1549. Mon-Fri 10-5.30, Sat 10-1. Tube Green Park. 20th C & master graphics publishers of major contemporary artists
Michael Craig - Martin: Prints, 12 Feb to 15 Mar

ALTERNATIVE ARTS

47a Brunside Street E1. 0171-375 044. Tue-Sat 10-5. Temporary art galleries in empty properties, exhibiting new artists
Marylebone High Street, W1: 76, 98, 103 & 107 Chiltern Street, W1: 8, 26, 36 & 44

AINSCOUGH CONTEMPORARY ART

Dravton Gardens SW10. T/fax 0171-341 9442. Tue-Fri 12-7, Sat 2-5. Contemporary paintings, sculpture and ceramics
Animals in Art incl Julia Burns, Fiona Scott, Tory Lawrence, Simon Dyer, Kate Pratt, Janice Gray, 5 Feb to 26 Feb

ARKS GALLERY

16 North Audley Street W1. 0171-491 4600. fax 491 4640. Tube Bond Street, Marble Arch. Contemporary south Asian art
Between Dualities, recent paintings and prints by Arpana Caur, 19 Feb to 22 Mar (below: Time Image by Arpana Caur)



ART FIRST

9 Cork Street (first floor) W1. 0171-734 0386. fax 734 3964. Mon-Fri 10-6, Thur 10-8 by appt, Sat 11-2. Tube Green Park.
3 Years On!, survey of work by new gallery artists, to 6 Mar

ART SPACE GALLERY

Michael Richardson Contemporary Art, 84 St. Peter's Street N1. 0171-359 7002. Tue-Sat 2-7 & by appt. British & international contemporary painting, prints & sculpture
Tim Wright, new paintings, 14 Feb to 13 Mar

BANKSIDE GALLERY

48 Hopton Street, Blackfriars SE1. 0171-928 752. fax 928 2820. Tue 10-8, Wed-Fri 10-5, Sun 1-5. Adm £3.50/£2.50. Tube Blackfriars. Royal Watercolour Society, Royal Society of Painter-Printmakers & contemporary
Ten Years of Miniature Prints, 4 Feb to 16 Feb The Bankside Winter Collection, to 16 Feb

BARBICAN ART GALLERY

Barbican Centre, Silk Street EC2. 0171-638 4141. Mon, Wed-Sat 10-6.45, Tue 10-5.45, Sun 12-6.45. Adm £4.50/£2.50. Tube Barbican. Public art gallery showing chiefly 19th & 20th C art
Modern Art in Britain 1910-1914 Lucie Rie and Hans Coper: Potters in Parallel, 20 Feb to 26 May

BARBICAN CONOURSE GALLERY

Barbican Centre, Silk Street EC2. 0171-638 4141 x 7515. fax 256 8580. Mon-Sat 10 7.30. Sun/bank hols 12-7.30. Tube Barbican
Dreamings, Tjukurpa - Aboriginal Art of the Western Desert, to 16 Feb

BARNES GALLERY

5 Church Road, Barnes SW13. 0181-74 1277. Tue-Sat 10-5. Fine paintings, bronzes & work by local artists

BARTLEY DREY GALLERY

62 Old Church Street, Chelsea SW3. 0171-352 8686. fax 351 2921. Tube Sloane Square/South Kensington. Contemporary and modern British art, studio ceramics
Nudes for Valentines by the Small Paintings Group, 6 Feb to 15 Feb Praday, A 90th-Year Retrospective, 19 Feb to 1 Mar

BEAUX ARTS LONDON

22 Cork Street W1. 0171-437 5799. fax 437 5793. Mon-Fri 10-6, Sat 10-2. 20th C British art incl leading sculptors
Young Artists - Mixed Exhibition, 5 Feb to 1 Mar

BELDAM GALLERY

Wlfrid Brown Building, Brunel University, Cleveland Road Uxbridge. 01895 273462. fax 203250. Mon-Thur 10-9, Fri 10-7, Sat 10-1. Sun 2-7 (incl. bank hols). Tube Uxbridge
Pop Art Prints: 30 prints from the Arts Council collection incl work by Blake, Caulfield, Dine, Hamilton, Hockney, Lichtenstein etc, to 4 Mar

BELGRAVE GALLERY

53 England's Lane NW3. 0171-722 5150. fax 722 0858. Mon-Fri 10-6. Tube Swiss Cottage, Belsize Park. 20th C British art

BEN URI ART SOCIETY

2 Dean Street W1. 0171-437 2852. fax 734 0335. Mon-Thur 10-5, Sun 2-5. Tube Tottenham Court Road. Permanent collection of over 500 works by Jewish artists

BERKELEY SQUARE GALLERY

23a Bruton Street W1. 0171-493 7939. fax 493 7798. Mon-Fri 10-6, Sat 10-2. 20th C master graphics & sculpture, limited edition prints
Work available by Piper, Moore, Chadwick, Picasso, Hockney, Sophie Ryder

BLOND FINE ART

Unit 10 Canalside Studios, 2-4 Orsman Road N1. T/fax 0171-739 4383. Thur-Sun 11-6 during exhibitions & by appt. British Art 1920-1970; prints; 1920s wood engravings; 1960s Pop; Caulfield, Hodgkin, Gibbins, Gill, Gross, Hockney, Hughes-Stanton, Jones Nash, Tilson, Underwood

BRITISH LIBRARY

Great Russell Street WC1. 0171-323 7111. fax 323 7268. Mon-Sat 10-5, Sun 2.30-6. Tube Holborn. Famous books, manuscripts and all aspects of literary art
Fifty Years of the Folio Society, books and illustrations, to 27 Apr Designer Bookbinders, to 13 Feb The Hastings Albums, Marquess of Hastings collection of drawings, to 9 Feb

BRITISH MUSEUM

Great Russell Street WC1. 0171-636 1555. Mon-Sat 10-5, Sun 2.30-6. Tube Holborn. The works of man from prehistoric to comparatively modern times
Reverend Ernest S Box: an Englishman's Collection of Chinese Coins to 18 May Britain, Heirs of Rome, The Shaping of Britain AD400 to 900 Modern Scandinavian Prints Japanese Prints: Recent Acquisitions, to 20 Apr

BRUTON STREET GALLERY

28 Bruton Street W1. 0171-499 9747. fax 409 7867. Mon-Fri 10-6, Sat 10-2. Tube Green Park. European contemporary paintings & sculpture
Paintings by Francis Eck Bronze Sculpture by Faith Winter, 6 Feb to 28 Feb

CADOGAN CONTEMPORARY

108 Draycott Avenue SW3. 0171-581 545. fax 589 9120. Mon-Thur 10-6, Fri & Sat 10-7. Tube South Kensington. Mainly British contemporary
Cloua Stuart-Hamilton, recent paintings, 4 Feb to 15 Feb Sarah Butterfield, 18 Feb to 8 Mar

CAFE GALLERY

By the pool, Southwark Park SE16. 0171-237 1230. fax 237 3885. Fri, Sat & Sun 11-4
"I'm just going around the block, I'll see you later": installation by John Plowman, to 23 Feb, open Fri, Sat and Sun 11-4

CENTAUR GALLERY

82 Highgate High Street N6. 0181-340 0087. Daily 11-6. Tube

Archway & Highgate. Three galleries and sculpture garden from unique art 'installation' with ever-changing exhibitions of British and continental artists

Specialisations: Polish art, ethnic and folk art and African tribal carvings

CHISWICK HOUSE

Burlington Lane W4. 0181-995 0508. Tube Turnham Green. Wed-Sun 10-4. Lord Burlington's Palladian villa incl works by Rysbrack, Ricci, Kneller, Dobson, Lambert and interiors by William Kent

THE CONINGSBY GALLERY

30 Tottenham Street W1. 0171-636 7478. fax 580 7917. Mon-Sat 10.30-5.30

CONNAUGHT BROWN

2 Albemarle Street W1. 0171-408 0362. fax 495 3137. Mon-Fri 10-6, Sat 10-12.30. Tube Green Park. Post-Impressionist & modern painting, drawing, watercolour & sculpture
Selected Artists thru Feb

CONTEMPORARY APPLIED ARTS

2 Percy Street W1. 0171-436 2344. fax 436 2446. Open 10.30-5.30. Tube Goodge Street. Association of Contemporary Craftspeople
Working Spaces, textiles by Rushton Aust, Stella Benjamin and Sally Greaves-Lord, furniture by John Coleman, Jam, Rupert Williamson, to 16 Feb

CORAM GALLERY

10 Lambs Conduit Passage WC1. 0171-404 2040. fax 404 2090. Mon-Fri 10-6. Tube Holborn. Modern & contemporary paintings, drawings, sculpture, prints, ceramics, glass & jewellery
Susie Hamilton, new paintings, 6 Feb to 28 Feb

CRAFTS COUNCIL

44a Pentonville Road, Islington N1. 0171-278 7700. fax 837 689. Tue-Sat 11-6, Sun 2-6. Tube Angel, King's Cross. National centre for crafts. Britain's largest contemporary crafts gallery
Objects of Our Time, selected modern crafts, to 16 Feb

CRANE KALMAN GALLERY

178 Brompton Road SW3. 0171-584 7566. fax 584 3843. Mon-Fri 10-6, Sat 10-4. British & European 20th C paintings & sculpture
Mixed modern British and international art incl Ben Nicholson, Graham Sutherland, Henry Moore

CURWEN GALLERY

4 Winmill Street, off Charlotte Street W1. 0171-636 1459. fax 436 3059. Mon-Fri 10-5.30, Sat 10.30-1. Contemporary British modern masters & international graphics
Bernard Dunstan RA, print incl those depicting the Royal Academy, to 1 Mar

DAVID MESSUM FINE ART

8 Cork Street W1. 0171-437 5545. fax 734 7C18. Tube Green Park. Mon-Fri 10-6, Sat 10-4. Early Newlyn, British Impressionism (1880-1940), British contemporary painting
Now and Then, paintings from West Cornwall 1890s to 1990s British Figurative Painting, 1 Feb to 22 Feb

DRIAN GALLERIES

7 Porchester Place W2. 0171-723 9473. Mon-Fri 11-4. Contemporary masters
Bellamy, Nalecz, Thernerson, Crozier, Lacasse and Portway

THE EAGLE GALLERY

(over the Eagle P.H.) 159 Farringdon Road EC1. 0171-833 2674/831 4269. fax 831 9014. Thur & Fri 11-6, Sat & Sun 11-4 or by appt. Tube Farringdon. Contemporary British paintings, sculpture

EAST WEST GALLERY



8 Blenheim Crescent W11, 0171-229 798, fax 221 0741, Wed-Sat 10-6 or by appt. Tube Ladbroke Grove, Notting Hill. Contemporary artists from Britain & abroad
Showcase Exhibition incl work by Gerald Davies, Susie Hamilton, Neil Moore, Peter Unsworth, Amanda Vesey, Lucinda Gibbs, 4 Feb to 22 Feb (above: Twit To Woo by Neil Moore)

FLOWERS EAST AND FLOWERS EAST AT LONDON FIELDS

99 & 282 Richmond Road E8, 0181-985 3333, fax 985 0067 Tue-Sun 10-6. Adm free. Tube Bethnal Green. Leading contemporary art
Lucy Jones at Flowers East, Terry Frost, new prints and monoprints at Flowers Graphics, Angela Flowers Gallery Artists at Flowers East, London Fields, to 23 Feb

FRANCIS KYLE GALLERY

9 Maddox Street W1, 0171-499 8777, fax 499 0180 Mon-Fri 10-6, Sat 11-5. Tube Oxford Circus. British, European & American artists

GAGLIARDI GALLERY

509 King's Road, Chelsea SW10, 0171-352 3663, Mon-Fri 12-5.30, Sat 10.30-5.30. Tube Earls Court. 20th C art, regular exhibitions by gallery artists: Bill Bate, Albert Loudon, Gincheng Liu, Naomi Blake, Brian Willmsner

GALERIE NOT

54 Mill Lane, West Hampstead NW6, T/fax 0171-433 3526, Wed-Sat 11-6, Sun 11-4. BR/Tube West Hampstead. Exhibitions by established and new talented emerging artists and makers
Call for exhibitions through Feb
Raphael Terontz: paintings, collage, 26 Feb to 9 Mar

GALLERY DUNCAN TERRACE

24 Duncan Terrace N1, 0171-837 5856, Wed-Sat 11-6. Tube Angel

GIMPEL FILS

30 Davies Street W1, 0171-493 2488, Mon-Fri 9.30-5.30, Sat 10-1, Tube Bond Street. Contemporary British, European & American artists

GOETHE-INSTITUT LONDON

50 Princes Gate, Exhibition Road SW7, 0171-411 3445, fax 581 0974, Mon-Thur 10-8, Fri 10-4, Sat 9.30-12.30. Mainly 20th C German art
Raoul Hausmann: Photographic Works 1927-'57, to 22 Feb

GREENWICH PRINTMAKERS ASSOCIATION

1a, Greenwich Market (off College Approach) SE10, 0181-858 1569, Tue-Sun 10.30-5.30. Members limited edition prints, drawings & watercolours
Winter exhibition: mixed show of prints and works on paper by the 45 members, Jenny Ronay to 9 Feb, Christopher Salmon, 11 Feb to 23 Feb, Anthony Salter 25 Feb to 9 Mar

HARDWARE GALLERY

162 Archway Road N6, 0181-341 6415, fax 348 0561, Wed-Sat 2-6 & by appt. Tube Highgate/Archway. Contemporary limited edition prints

HARRIET GREEN GALLERY

5 Silver Place, Soho W1, 0171-287 8328, fax 287 3990 Ring for hours
Georgia Hayes, paintings 1992-1997, 5 Feb to 1 Mar

HART GALLERY

113 Upper Street, Islington N1, 0171-704 1131, Tue-Fri 11-7, Sat 11-6, Sun 2-6. Contemporary fine art & studio ceramics
Group Show, to 25 Feb, Derrick Greaves, 70th birthday exhibition, 27 Feb to 27 Mar

HAYWARD GALLERY & ROYAL FESTIVAL HALL

South Bank Centre SE1, 0171-960 4242/261 0127 (rec. info) Daily 10-6, Tue & Wed 10-8. Tube Waterloo, Embankment. Contemporary & historical art from all over the world; touring exhibitions
Howard Hodgkin, Beyond Reason, Art and Psychosis: works from the Prinzhorn collection, to 23 Feb

HORNIMAN MUSEUM

London Road, Forest Hill SE23, 0181-699 2339/1872, Mon-Sat 10.30-5.30, Sun 2-5.30. Mr Horniman and the tea trade: family & its role in commerce & culture; ethnographic & musical collection
Nomads - Life on the Move, to Jan '98

HOULDSWORTH FINE ART

Pall Mall Deposit, 124-128 Barbey Rd W10, 0181-969 8197, fax 964 3595. By appointment. Contemporary painting and sculpture. Artists include Matthew Radford, Robin Connelly, Cameron Galt, Paul McPhail, Alastair Michie and Jason Spivack

IMPERIAL WAR MUSEUM

Lambeth Road SE1, 0171-416 5000/820 1683, fax 416 5211 Daily 10-6. Adm £4.50/3.50/2.25 Tube Elephant & Castle, Lambeth North. Modern & historical displays covering both World Wars

temporary exhibitions

Stanley Spencer: Bosnian Landscapes and Shipbuilding on the Clyde

20 Feb to 26 May

JASON & RHODES GALLERY

4 New Burlington Place W1, 0171-434 1768, Mon-Fri 10-6, Sat 10.30-5.30. Tube Oxford Circus, Green Park
Intimate: new work by Kate Belton, Geraint Evans, Marianne Ryan, Louise Hopkins to 1 Mar
Unique Etchings by John Virtue

JILL GEORGE GALLERY

38 Lexington Street, Soho W1, 0171-439 7343/7319, Mon-Fri 10-6, Sat 10.30-5.30. Tube Piccadilly, Oxford Circus. Established artists & recent graduates, figurative & abstract
Paintings and drawings by Crawford Adamson, to 28 Feb

JOHN HUNT REDCHURCH GALLERIES

47-49 Redchurch Street E2, 0171-739 7333, Tue-Fri 11-6, Sun 11-4. Contemporary and early 20th C artists

JOHN MARTIN OF LONDON

38 Abemarle Street W1, 0171-499 1314, fax 493 2842, Mon-Fri 10-6, Sat 11-5. Tube Green Park. Modern British and contemporary fine arts
David Martin: New Paintings, 19 Feb to 15 Mar

JONATHAN WYLDER GALLERY

2 Motcomb Street, Belgravia SW1, Mon-Fri 11-5.30 Sat 12-4 0171-245 9949, fax 245 9949. Tube Knightsbridge. Paintings and bronze sculptures by Jonathan Wylder
Permanent Exhibition: dance, female nude and equestrian sculpture (below: Rising Female Dream, edition of 18)



KENWOOD, IVEAGH BEQUEST

Hampstead Lane NW3, 0171-973 3427, Daily 10-6, English Heritage Adam building housing the Lord Iveagh Bequest incl important works by Gainsborough, Vermeer, Rembrandt, Reynolds, Turner and Hals

KEW GARDENS GALLERY

Royal Botanical Gardens, Kew, 0181-332 5618, fax 332 5610 Open 9.30-4.45. Free, disabled access
Move Closer: botanical and flower paintings by Celia Hegedüs, Sue Herbert and Helen Simpson, to 2 Feb

LAMONT GALLERY

65-7 Roman Road E2, 0181-981 6332, fax 983 0144, Tue-Sun 11-6. Tube Bethnal Green. Figurative paintings, drawings, prints & sculpture
Down to Earth - paintings and prints by Lino Mannocci, Ken Kiff, Eileen Cooper, Christopher Cook and Eva Bosch, to 21 Feb, prices £550-£7000

LENA BOYLE FINE ART

40 Drayton Gardens SW10, 0171-373 8247, fax 370 7460 By appointment. Modern British and contemporary. Paintings, drawings and original prints
Incl Bonnie Brown, Sarah Loghill, Elisabeth Frink, Mary Fedden, Clifford Hall, Josef Herman, Padraig Macmiadhachain, Tessa Newcomb

LEIGHTON HOUSE

12 Holland Park Road W14, 0171-602 3316, Mon-Sat 11-5, Tube High St Kensington. High Victorian & Pre-Raphaelite fine & decorative art: temporary exhibitions

LINDA BLACKSTONE GALLERY

The Old Slaughterhouse, rear of 13 High Street, Pinner Village Middx, 0181-868 5765, fax 868 4465, Wed-Sat 10-6. Tube Pinner. British contemporary representational paintings, sculpture & ceramics
Living Threads '97: annual textile exhibition, to 15 Feb
Mixed Exhibition: new works, paintings, sculpture and ceramics by gallery artists, 19 Feb to 5 Apr

LONDON REVIEWS



Stefan Lubomirski at Posk Gallery

The Royal Academy shows the late works of cubist Georges Braque (1882-1963) this month. The exhibition includes many fine examples from his great pictorial themes such as 'Interiors', 'Billiard Tables', the 'Studios' and the 'Bird' paintings.

Braque continued to paint in the cubist style throughout his life but his later work is characterised by increased freedom and decorativeness.

Michael Craig-Martin's graphically printed mundane objects set against vast clean backgrounds immediately prompt the viewer to ask questions as to what is their purpose and meaning, both as objects and as objects within a work of art. Although not excelling in visual splendour the mental games these works play can be at times complex and enjoyable - catch them at Alan Cristea Gallery.

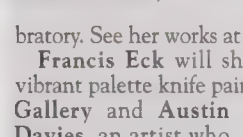
The beautiful Pitshanger Manor Gallery shows recent work by 11 Chinese artists based in the UK. The exhibition called 'Far From the Shore' explores their own cultural experiences in the West and draws upon the accepted traditions of Chinese art and its decorative, ceremonial and mythological themes.

Susie Hamilton has an eclectic array of subject matter including trapped lions, dogs roaming in Tower Hamlets and petrol stations seen at night. Her paintings oscillate from the eerie and menacing to the buoyant and celebratory. See her works at Coram Gallery.

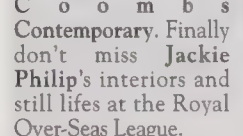
Francis Eck will show a selection of his vibrant palette knife paintings at Bruton Street Gallery and Austin Davies, an artist who has rarely exhibited recently, is showing recent paintings at Coombs Contemporary. Finally don't miss Jackie Philip's interiors and still lifes at the Royal Over-Seas League.



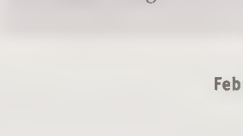
Michael Craig-Martin at Alan Cristea Gallery



Xue Feng Li at Pitshanger Manor and Gallery



Jackie Philip at the Royal Over-Seas League



Austin Davies at Coombs Contemporary

LLEWELLYN ALEXANDER (FINE PAINTINGS) LTD

24-126 The Cut, Waterloo SE1, (opposite The Old Vic), 0171-620 1322/24, fax 928 9469. Mon-Sat 10-7.30. 20th C British & contemporary paintings & sculpture

Maureen Jordan and Fraser King, pastels of flowers and nudes and figurative watercolours, to 15 Feb
William Ireland, oil paintings and Oliver Canti, animals pastels, 20 Feb to 8 Mar (below: Strategy by Oliver Canti)

**LOGGIA GALLERY**

15 Buckingham Gate SW1, 0171-828 5963. Mon-Fri 6-8. Sat & Sun 2-6. Tube St James's Park

FPS Black, White and Grey, to 14 Feb

FPS Miscellany and New Full Members, 22 Feb to 14 Mar

LONDON CONTEMPORARY ART LTD

132 Lots Road, Chelsea SW10, 0171-351 7696, fax 376 3771. Mon-Fri 10-6, Sat-Sun 10-4. adm free

Permanent exhibition of silkscreens, etchings and lithographs incl Csaba Markus, Roy Fairchild, Janet Treby, David Dodsworth, Alexander Ivanov & Goyo Dominguez
 Prices £280-£700

LONDON INSTITUTE GALLERY

65 Davies Street W1, 0171-514 6000, fax 514 6131. Mon-Fri 10-8

LONDON PRINT WORKSHOP

421 Harrow Road W10, 0181-969 3247, fax 964 0008. Mon-Fri 10-6 (Tue 10-9), Sat 1-5. Tube Westbourne Park. Over 50 artists' prints on carnival & celebration

In Transit - Brian Hodgson, 3 Feb to 28 Feb

LUMLEY CAZALET

4 New Burlington Street W1, 0171-491 4767, fax 493 8644. Mon-Fri 10-6, Sat by appt. Tube Oxford Circus, Piccadilly Circus. Late 19th & 20th C original prints by

Braque, Chagall, Frink, Helleu, Matisse, Miro, Moore, Picasso etc, drawings by Matisse, sculpture and drawings by Frink

MALL GALLERIES

The Mall, nr Trafalgar Square SW1, 0171-930 6844, fax 839 7830. Daily 10-5. Adm charge to some exhibitions, please check. Wide programme of exhibitions & events; home to Britain's leading arts societies

National Print Exhibition 1997, to 8 Feb

Michael Davill, 10 Feb to 15 Feb

A Celebration of Life - David Wynne OBE, 20 Feb to 8 Mar

MARBLE HILL HOUSE

Richmond Road, Twickenham, 0181-892 5115. Tube Richmond. Wed to Sat 10-4

Palladian villa built for mistress of George II. Permanent art collection devoted to English painters in first half of 18C

MARLBOROUGH FINE ART AND GRAPHICS

6 Abermarle Street W1, 0171-629 5161. Mon-Fri 10-5.30. Sat 10-12.30. Tube Green Park. Old Masters, Impressionist, 20th C & contemporary work; publications & modern master prints

Frank Auerbach, recent work, to 15 Feb

Steven Campbell, recent paintings & Victor Pasmore, new prints and book launch, 18 Feb to 27 Mar

MARSDEN FINE ART

21 Dulwich Village SE21, 0181-693 2700. Daily by appt. Contemporary paintings, sculpture & ceramics inc

Vanessa Pooley, Christine Barnett, Jiri Borsky, Neil Park, Jill Downie, Emma McClure, Terry Whybrow

MAYOR GALLERY

22a Cork Street W1, 0171-734 3558, fax 494 1377. Mon-Fri 10-5.30, Sat 10-1. 20th C paintings, drawings & sculpture

MERCURY GALLERY

26 Cork Street W1, 0171-734 7800, fax 287 9809. Mon-Fri 10-5.30, Sat 10-12.30. Tube Green Park, Piccadilly. Leading modern British art; young painters

Samira Abbassy:

New Paintings, to 1 Mar

MCHARDY SCULPTURE COMPANY

Cardamon Building, Shad Thames SE1, 0171-403 7555. Tue-Sat 12-5, Sun 2-5. Contemporary sculpture

Contemporary Sculpture, new year exhibition, work by over 20 artists, (below: Polished Torso by Deirdre Hubbard)

**MERRIFIELD STUDIOS**

110 Heath Street, Hampstead NW3, 0171-794 0343. Wed-Sun 10.30-6

Tom Merrifield and Gallery Artists

MICHAEL PARKIN GALLERY

11 Motcomb Street SW1, 0171-235 8144/1845, fax 245 9846. Mon-Fri 9.30-6, Sat 10-1. Modern British painting 1850-1950

Paul Stevenson: Sacred Stones, to 7 Feb

1910 - Portrait of a Year, 12 Feb to 14 March

MONTPELIER SANDELSON

4 Montpelier Street SW7, 0171-584 0667, fax 225 2280. Mon-Fri 10-5.30 & Sat 11-4.30 during exhibitions. Modern & contemporary British art

MORLEY GALLERY

61 Westminster Bridge Road SE1, 0171-928 8501, fax 928 4074. Mon 1-6, Tue, Thur & Fri 10-6, Wed 10-8 incl bank holidays. Tube Lambeth North. Contemporary and historical art

Morley Cottage Art Department Students: painting, drawing, textiles, glass engraving and sculpture, 6 Feb to 20 Feb, printmaking, ceramics, papermaking, book binding, fashion, 28 Feb to 18 Mar

MUSEUM OF MANKIND

Burlington Gardens W1, 0171-323 8043, fax 323 8013. Mon-Sat 10-5, Sun 2.30-6. Collection from a variety of non-Western societies & cultures

Rain, Native American People of the South West, to 6 April, Great Benin, A West African Kingdom Display of Modesty, North African Textiles, Treasures from the Ethnographic Collection, Smashing Pots, Feats of Clay from Africa - All ongoing

NARWHAL INUIT ART GALLERY

55 Linden Gardens, Chiswick W4, 0181-747 1575, fax 742 1268. Daily by appt. Tube Turnham Green. Inuit - Eskimo contemporary art; permanent collection of Arctic Canadian, Greenlandic & Russian sculpture in stone, bone & horn; drawings & prints celebrating 40 years (1955-95); extensive educational reference library.

Keeping Our Stories Alive (There once was an owl), ongoing exhibition

THE NATIONAL GALLERY

Trafalgar Square WC2, 0171-389 1785/747 2885, fax 930 4764. Mon-Sat 10-6, Wed to 8, Sun 12-6. Tube Charing Cross, Leicester Square. An outstanding collection of European paintings 13th-20th C. Admission free

Discovering the Italian Baroque, the Denis Mahon Collection, 26 Feb to 18 May

Young Gainsborough, to 31 Mar

National Gallery Collectors, work by John Angerstein, to 9 Feb

NATIONAL PORTRAIT GALLERY

2 St Martin's Place WC2, 0171-306 0055. Mon-Fri 10-5, Sat 10-

6, Sun 2-6. Tube Leicester Square, Charing Cross. Unique collection of the men & women who created British history & culture medieval to contemporary

The Art of the Picture Frame: artists, patrons and the framing of portraits in Britain, to 9 Feb

August Sander, 23 Feb to 8 June

Variations on a Theme: 150 years of British Composers, to 26 May

Ignatius Sancho (1729-1780), to 11 May

NEFFE-DEGANDT FINE ART

32a St George Street, 0171-493 2630, fax 493 1379. Tue-Fri 10-5.30 or by appt. Tube Oxford Circus/Bond Street. French Impressionist and Post Impressionist. Prices £2000 to £250,000

NEW ACADEMY GALLERY

Business Art Galleries, 34 Windmill Street (off Charlotte Street) W1, 0171 323 4700, fax 436 3059. Mon-Fri 10-6, Thur 10-8, Sat 1-5. (incl. Bank Hol & w/ends) Tube Goodge Street

Contemporary British paintings, sculpture, original prints & textiles

Robolins - Sculpture, 6 Feb to 1 Mar

NEW GRAFTON GALLERY

49 Church Road, Bames SW13, 0181-748 8850, fax 748 9818. Tube Hammersmith, then bus. Mainly figurative English painting & drawing by living artists; permanent portrait centre

John Nash, to 8 Feb

Jason Bowyer, to 1 Mar

NORTHBANK GALLERY

96 Gillespie Road N5, 0171-226 7261. Wed-Sun 2-7. Tube Arsenal

Memory Loss: new paintings by Marlene Rolfe (below: German Romanticism), figurative work recently at Rubies and Rebels show in Barbican, 23 Feb to 16 Mar

**NORTHCOTE GALLERY**

110, Northcote Road, Battersea SW11 T/fax 0171-924 6741. Tue-Sat 11-7 and by appt



Mixed exhibition featuring gallery artists, (above: Tamaras Wish by Debi O'Hehir)

THE OCTOBER GALLERY

24 Old Gloucester Street WC1. 0171-242 7367, fax 405 1851. Tube Holborn/Russell Square. Cross cultural avant garde Elisabeth Lalouschek: *New Works*, 6 Feb to 1 Mar, prices £250-£3000

ORLEANS HOUSE GALLERY

Riverside, Twickenham. 0181-893 0221. Tue-Sat 11-5.30. Sun 11-5.30. Tube Richmond BR St Margaret's. Topographical fine art collection

PARK GALLERY

26 Connaught Street W2. 0171-262 1898. fax 262 1899. Mon-Fri 9.30-5.30. Tube Marble Arch. Paint and water drawings and watercolours of the Andromeda

PATON GALLERY

London Fields. 282 Richmond Road E8. 0181-986 3409, fax 986 0811. Tue-Sat 11-6. Sun 12-6

PICCADILLY GALLERY

6 Cork Street W1. 0171-629 2875, fax 499 0431. Mon-Fri 10-5.30, Sat 10.30-1. Tube Piccadilly, Green Park. Symbolist works. 20th C British & European, contemporary figurative

PIERS FEETHAM GALLERY

475 Fulham Road SW6. 0171-381 5958, fax 381 3031. Tue-Fri 10-1, 2-6, Sat 10-1. Tube Fulham Broadway. Contemporary mixed media mainly representational

Exhibition of watercolours, drawings and other works on paper by The Small Paintings Group, to 15 Feb

PITSHANGER MANOR GALLERY

Mattock Lane, Ealing W5. 0181-567 1227. Tube/BR Ealing Broadway. Tue-Sat 10-5

Far From the Shore, contemporary Chinese exhibition, 1 Feb to 29 Mar, talk by Hou Hanru, 4 Feb 8pm

POLISH CULTURAL INSTITUTE

34 Portland Place W1. 0171-636 6032, fax 631 2193. Mon-Fri 10-4, Thur 10-8. Tube Oxford Circus

Zygmunt Magner, Henryk Gostynski, paintings, two Polish artists, 6 Feb to 28 Feb
Eugeniusz Wierzbicki, graphics, 13 Feb to 6 Mar

PORTAL GALLERY

6a Grafton Street W1. 0171-493 0706, fax 629 3506. Mon-Fri 10-5.30, Sat 10-4. Tube Green Park. Bond St. Idiosyncratic, figurative paintings, contemporary British artists

A show of specially commissioned Portal artists incl Beryl Cook & Jane Lewis, 1 Feb to 28 Feb
prices £500-£1500

POSK GALLERY

238-246 King Street W6. 0181-741 1940. Tube Hammersmith. Daily 11-9. Monthly changing exhibitions of Polish and other artists *'What Caught My Eye', photographs by Stefan Lubomirski*
Adam Zoltowski, sculpture, 2 Feb to 21 Feb

30 Years of the Federation of Poles in Britain, 23 Feb to 7 Mar

PUMP HOUSE GALLERY

Battersea Park SW11. 0181-871 7580, fax 871 7533. Wed-Sat 11-4, Sun 11-6. Tube Sloane Square. Restored Victorian pump house beside the lake

PURDY HICKS GALLERY

65 Hopton Street, Bankside SE1. 0171-401 9229, fax 401 9595. Tube/BR Blackfriars. Contemporary works
Hughie O'Donoghue, recent paintings and drawings, to 1 Mar

RAAB BOUKAMEL GALLERY

9 Cork Street W1. 0171-734 6444, fax 287 1740. Mon-Fri 10-6, Sat 10-2 & by appt. International contemporary artists
Ernesto Tatafiore, paintings, sculpture and works on paper, 6 Feb to 22 Mar

REBECCA HOSSACK GALLERY, FITZROVIA

35 Windmill Street W1. 0171-436 4899, fax 323 3182. Mon-Sat 10-6. Tube Goodge Street. British figurative & abstract art
Shafique Uddin, Helen Flockhart: new paintings, 24 Feb to 29 Mar

REDFERN GALLERY

20 Cork Street W1. 0171-734 1732/0578. Mon-Fri 10-5.30, Sat 10-4. Tube Green Park. 20th C paintings, drawings, sculpture & graphics

REED'S WHARF GALLERY

Mil. Street SE1. 0171-252 1802, fax 231 5633. Tue-Fri 10-6, Sat 10-3. Tube Tower Hill
Gerard Quinn, Symptomatic: Disease Paintings 1995-1996, to 21 Feb

RICHARD SALMON

Studio 4, 59 South Edwardes Square W8. 0171-602 9494, fax 371 6617. Tue-Sat 10-6. Tube Earls Court/High St Kensington
Light, group exhibition by David Cheeseman, Simon Costin, Bill Culbert, Dermot O'Brien, Catherine Yass, Patrick Raynaud, Susan Tragman, to 24 Feb

ROCKET GALLERY

100 Brompton Street W1. 0171-434 3043, fax 434 3384. Tue-Sat 10-6. Tube Oxford Circus. British & international fine art and photography

ROYAL ACADEMY

St. James's Palace SW1. 0171-439 7438, fax 439 4998. Daily 10-6. Tube Green Park, Piccadilly Circus

Braque: The Late Works, to 6 Apr, Gillian Ayres, 6 Feb to 2 Mar, Denys Lasdun, review of his contribution to British Architecture, 6 Feb to 16 Mar

ROYAL COLLEGE OF ART

Kensington Gore. 0171-584 5020, fax 584 8217. Daily 10-6. Tube South Kensington, High Street Kensington

Hunting Art Prizes, 6 Feb to 16 Feb, for further information call 01372 462190 (below: Moving Figure by Martin Fuller)



Maxim Kantor, thru Feb, Antonio Retrospective, Rosemary Butcher Retrospective, Industrial Design, Work - In Progress Energy Efficiency Project, all thru Feb

ROYAL OVER-SEAS LEAGUE

Over-Seas House, Park Place, St James's Street SW1. 0171-408 0214 x 219, fax 499 6738. Mon-Sun 10-6. Tube Green Park, Piccadilly Circus. Young contemporary UK & Commonwealth artists

Jackie Philips, Scottish artist based in New Zealand, 5 Feb to 17 Apr

ST. JOHN'S SMITH SQUARE

The Footstool Restaurant Gallery SW1. 0171-222 2168. Mon-Fri 10-5, 6-10 & Sat-Sun concert eves. Tube Westminster. Contemporary art in restaurant setting

Paintings by John and Hilary Hayland, 17 Feb to 14 Mar

ST. MARTIN'S GALLERY

St. Martin-in-the-Fields, Trafalgar Square WC2. 0171-839 4342, fax 839 5163. Open 10-6. In the crypt under vaulted arches, restaurant

SERPENTINE GALLERY

Kensington Gardens W2. 0171-723 9072/402 6075, fax 402 4103. Mon-Sun 10-6. Tube South Kensington, Lancaster Gate. Established British artists & work by young artists

Bill Culbert, outdoor light installation involving trucks on the gallery lawn filled with ethereal blue light, to 16 Feb

SPECIAL PHOTOGRAPHERS COMPANY

21 Kensington Park Road W11. 0171-222 3489, fax 762 9112. Mon-Fri 10-6, Sat 11-5. Tube Ladbroke Grove. Notting Hill. International fine art photography

SPINK & SON LTD

5, 6 & 7 King Street, St James's SW1. 0171-930 7888, fax 839 4853. Mon-Fri 9.30-5.30, Tue 9-7.30. Tube Green Park. English paintings & watercolours; silver; Oriental, Asian & Islamic art; textiles; medals; coins; bullion; banknotes

Stand at the World of Watercolours at the Dorchester Hotel, W1, to 2 Feb

STUDIO SIENKO

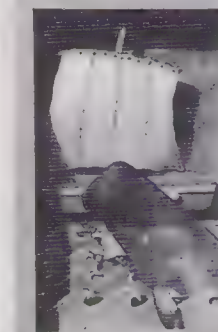
57a Lant Street SE1. 0171-403 1353, fax 357 6979. Mon-Fri 11-6 also by appt. Tube Borough

Izabela Bankova from Bulgaria, Byzantine sacral images, 4 Feb to 1 Mar (below: Herod with the Head of John the Baptist by Izabela Bankova)

SCOTLAND REVIEWS

The Scottish Gallery of Modern Art has a number of interesting exhibitions this month including Lucian Freud's early works, Alan Davie's drawings and James McIntosh Patrick's nineteenth birthday display. The latter's 'Winter in August' was bought by the Tate Gallery when the artist was just 28. His panoramic landscapes are regarded by many to perfectly represent the Scottish landscape. Alan Davie also has work in the Tate Gallery as well as in the Museum of Modern Art in New York. His influences are

varied embracing Aboriginal painting, prehistoric rock carvings and native American Art. His drawings are not as well known as his paintings and 120 of them that date back to the 1940s are on show.



Julia Campbell at The Ceilidh Place, Ullapool

Chester-based artist Bill Hirst is showing his photographs at Crawford Arts Centre in St Andrews until 9 February. 'Fractal Landscapes from the Real World' includes large-scale detailed black and white prints that focus attention on what appear to be disordered features of the landscape. By presenting pairs of photographs he reveals similarities in sites sometimes thousands of miles apart.

The Ceilidh Place (01854 612103) is a small beautiful arts centre in Ullapool, Wester Ross.

As well as putting on live music and plays the centre also shows local artists including Julia Campbell (above) and touring exhibitions.

A surprising exhibition space is the busy outpatient corridor of Eastern General Hospital. These walls play host to exhibitions by recent graduates from Scottish Art Colleges, local artists who also show in other Edinburgh galleries and exhibitions from local schools. Visitors are encouraged to vote for their favourite work which is then bought by the hospital's own art fund so that it can be hung in another part of the hospital - now that's democracy.



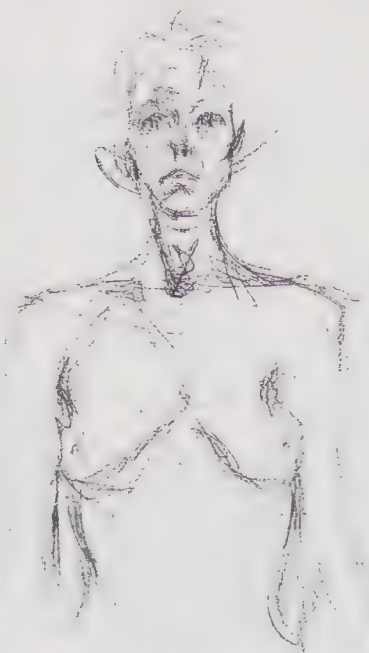
Samuel Cooper at the Scottish National Portrait Gallery



Photograph of Sir David Brewster at the Scottish National Portrait Gallery



Famous Artists and Their Favourite Models, 19 Feb to end Mar (below: Annette by Giacometti)



TADEMA GALLERY

10 Charlton Place, Camden Passage N. 1, Trav. 11-12. 01753 655110. Wed-Fri, Sat 10-5. Contemporary, Postwar abstract art & 20th C artist-designed jewellery

TATE GALLERY

Milbank SW1, 017-887 8000 fax 887 8007, rec. info. 017-887 8008. Daily 10-5.50. Tube Piccadilly. National collection of British & 20th C international art

Works from the Ted Power Collection, to 16 Feb
Nicholas Pope 'The Apostles Speaking in Tongues', to 23 Feb
Lovis Corinth, 20 Feb to 4 May

THEO WADDINGTON FINE ART

5a Cork Street W1, 0171-494 1584, fax 287 0926. Tue-Fri 11-6, Sat 11-1. Contemporary art, modern masters
Nicholas Harding, Australian Artist, paintings, 6 Feb to 4 Mar

THOMPSON'S GALLERY

18 Dover Street W1, 0171-629 6819 fax 629 8111. Mon-Fri 10-6, Sat 11-1. Tube Green Park. Postwar & 20th C contemporary & modern, British & Victorian, Edward Scago, Sir William Russer, Flint, William Lee-Hankey, Paul Maze, Sir Hugh Casson, John Yardi, Robert Kelsey, William Selby, Terence Clark, Mark Rowbotham

The Small Paintings Group incl work by Jane Corbellis, Ken Howard, Fred Cuming and Colin Hayes
5 Feb to 19 Feb

VICTORIA AND ALBERT MUSEUM

Cromwell Road SW7, 0171-938 8500. Tue-Sun 10-5.30. Mon 2-5.50. Tube South Kensington. Fine & decorative arts spanning 2,000 years

The Raphael Gallery, permanent exhibition
In Pursuit of the Old Masters, to 30 Feb
Collecting Constable, to 27 Apr
Spirit of the Staircase, to 30 Mar
Was it Really a New Look?, dresses from the House of Dior, to Apr
Design for British Gold and Silver
National Art Library Awards, to 23 Feb
Good Taste and True Principles, textiles from the great exhibition, to 2 Mar
Green Furniture, ecological design, to 12 Apr
Gifts for Valentines, to 14 Feb

WADDINGTON GALLERIES

1, 12, 34 Cork Street W1, 0171-437 8661, fax 734 446. Mon-Fri 10-5.30. Sat 10-1. Tube Green Park, Piccadilly Circus, Bond St. Major modern & contemporary art; many leading artists
Zebedee Jones: New Paintings, to 8 Feb
Innocence and Experience: New Paintings by Michael Craig-Martin, 12 Feb to 8 Mar

WALTON CONTEMPORARY ART

88 Walton Street SW3, 0171-581 9011, fax 581 0585. Mon-Fri 9.30 to 6, Sat 10.30 to 5.30. Tube South Kensington
Permanent exhibition of original drawings, paintings, prints and sculpture incl Sarah Simpson, Nic Fiddian-Green, Juliet Schubart and Robert Budwig, thru Feb

WHITECHAPEL ART GALLERY

Whitechapel High Street E1, 0171-522 7888, fax 377 685. Tue-Sun 11-5, Wed 11-8. (Incl. Mon & bank hols). Tube Aldgate East. Modern & contemporary art
Tony Cragg: Sculpture, to 9 Mar

WISEMAN ORIGINALS

34 West Square, Lambeth SE11, 0171-587 0747, fax 793 88 7. By appt. Original major, modern & contemporary prints

WOLSELEY FINE ARTS

12 Needham Road W1, 0171-792 0788 fax 792 0988. Tue-Fri 10-7, Sat 10-5. During exhibitions & events Tube Notting Hill Gate. 20th C works on paper

Celtic Landscapes, to 15 Feb
Brian Yale - Dungeness: Landscapes on the Edge, 5 Feb to 22 Feb

WOODLANDS ART GALLERY

90 Mycenae Road, Blackheath SE3, 0181-858 5847. Mon-Sat 10-5, Sun 2-5 (incl. Wed & Bank hols). BR Westcomb Park. Contemporary & community art



ABERDEEN, ABERDEEN ART GALLERY

Schoolhill, 01224 646333, fax 632133. Mon-Sat 10-5, Thur 10-8, Sun 2-5. Scottish painting & silver, 20th C British & 19th C. French
Beauty and the banknote, Images of Women on Paper Money, 1 Feb to 29 Mar
Woven Image - Contemporary British Tapestry, to 22 Feb

ALLOWAY, AYR, MACLAURIN ART GALLERY

Monument Road, 01292 443708/445447, fax 442065. Mon-Sat 10-5, Sun 2-5. Leading Scottish gallery showing major & promising British & international artists
Calanais: The Atlantic Stones, to 18 Feb
MacLaurin Art Collection, to 1 Feb
Paintings from the Palette, an exhibition by members of Troon Art Club, 7 Feb to 25 Feb
Reckoning with the Past, Contemporary Chinese Painting, 22 Feb to 22 Mar

ALLOWAY, AYR, ROZELLE HOUSE GALLERY

Rozele Park, Monument Road, 01292 445447/443708. Mon-Sat 10-5, Sun 2-5. Sister to the MacLaurin Gallery, permanent collection
South Ayrshire Art Collections, to 15 Feb
Reckoning with the Past, Contemporary Chinese Painting
T S Bell, Ayrshire Watercolours, 22 Feb to 22 Mar

DUNDEE, DUNCAN OF JORDANSTONE COLLEGE OF ART

3 Perth Road, 01382 223261 x291, fax 01382 227304. Changing exhibitions from traditional to avant-garde

EDINBURGH, CITY ART CENTRE

2 Market Street, 0131-529 3993 fax 529 3977. Mon-Sat 10-6. Selections from the city's collection of Scottish art. Special exhibition hours: Mon, Tue & Sat 10-5.30, Wed-Fri 10-9, Sun 12-5
Music 100, interactive exhibition of the sounds of the century, 15 Feb to 31 May
Scottish Art 100, 15 Feb to 12 Mar
The Bigger the Better, 15 Feb to 12 Apr

EDINBURGH, EDINBURGH PRINTMAKERS

23 Union Street, 0131-557 2479. Tue-Sat 10-6. Wide selection of Scottish contemporary original prints

EDINBURGH, THE FRUITMARKET GALLERY

45 Market Street, 0131-225 2383. Tue-Sat 10.30-5.30. Sun 12-5. Adm free
David Nash: Line of Cut and Elements of Drawing, 22 Feb to 5 Apr

EDINBURGH, LANDINGS GALLERY

Over-Seas House, 100 Princes Street, 0131-225 1501, fax 226 3936. Mon-Sun 10-6. Work by young contemporary UK & Commonwealth artists
Stuart Robertson, 3 Feb to 11 Apr

EDINBURGH, NATIONAL GALLERY OF SCOTLAND

The Mound, 0131-556 8921/332 2266 (rec. info). Mon-Sat 10-5, Sun 2-5. Permanent collection incl masterpieces from the Renaissance to Post-Impressionism
Works by Goya from the National Gallery at Duff House, to 16 Feb

EDINBURGH, OPEN EYE GALLERY

15-19 Cumberland Street, 0131-557 1020. Mon-Fri 10-6, Sat 10-4. Contemporary & fine arts & crafts, Scottish paintings, early 20th C prints
Stephen Mangan: New Paintings
Vivien Moir, Gregor White & Stephen Bird: Ceramics
Carlo Rossi ARSA RGI: Recent Works, to 13 Feb
Whynn Lewis: Paintings
Jeremy James: Sculpture
Society of 12: Print Room, 15 Feb to 6 Mar

EDINBURGH, PORTFOLIO GALLERY

43 Candlemaker Row, 0131-220 1911, fax 226 4287. Tue-Sat 10-5.30. Broad range of photography
Catherine Yass, Grave, 22 Feb to 25 Mar

EDINBURGH, ROYAL MUSEUM OF SCOTLAND

Chambers Street, 0131-225 7534, fax 220 4819. Mon-Sat 10-5, Tue to 8, Sun 12-5. International collections & decorative arts & ethnography
The Ivy Wu Gallery: artworks from China, Japan and Korea from the museum's own collection, permanent display
Over the Threshold: The Scottish Home 1600 to the present day, to 6 Apr

EDINBURGH, SCOTTISH GALLERY

16 Dundas Street, 0131-558 1200, fax 558 3900. Mon-Fri 10-6, Sat 10-4, 20th C & contemporary Scottish paintings; contemporary British crafts
D.Y. Cameron RA, etchings and works on paper
Gallery artists, paintings and applied art, 10 Feb to 5 Mar

EDINBURGH, SCOTTISH NATIONAL GALLERY OF MODERN ART

Belford Road, 0131-556 8921/0131-332 2266 (rec. info). Mon-Sat 10-5, Sun 2-5. 20th C international & Scottish paintings; sculpture, graphic art; print room & library
Alan Davie: Drawings, 8 Feb to 20 Apr

EDINBURGH, SCOTTISH NATIONAL PORTRAIT GALLERY

Queen Street, 0131-556 8921/332 2266 (rec. info). Mon-Sat 10-5, Sun 2-5. Scottish history through portraits from the 16th C. to present day
Portrait miniatures from the Collection of the Duke of Buccleuch
Double Vision: 19C Stereoscopic Photography, to 23 Feb

EDINBURGH, TALBOT RICE ART CENTRE

University of Edinburgh, South Bridge, 0131-650 2211, fax 650 2147. Tue-Sat 10-5, Sun 2-5. Tormie collection of Old Masters, Hope Scott Collection of 20th C modern masters
Julie Roberts - The Rome Paintings, to 8 Feb

GLASGOW, ART GALLERY AND MUSEUM

Kelvingrove, 0141-287 2000, fax 287 2739. Mon-Sat 10-5, Thur 10-9, Sun 11-5. Major artists from Botticelli to Dalí; armour, furniture, ceramics, silver & glass; the natural history of Scotland
British Gas World Wildlife Photography, to 2 Feb

GLASGOW, THE BURRELL COLLECTION

2060 Pollokshaws Road, Pollok Country Park, 0141-649 715. Mon-Sat 10-5, Wed 10-9, Sun 11-5. Permanent collection of antiquities, oriental art, European decorative art & paintings
Treasures of the Warrior Tombs: the golden age of the Russian Steppes, to 31 Mar

GLASGOW, COLLINS GALLERY

University of Strathclyde, Richmond Street, 0141-552 4400 x. 2558, fax 552 4053. Mon-Fri 10-5, Sat 12-4. Contemporary painting & sculpture, crafts & photography
Wax Works: contemporary art in wax, 15 Feb to 15 Mar

GLASGOW, COMPASS GALLERY

78 West Regent Street, 0141-221 6370, fax 248 1322. Mon-Sat 10-5.30. Contemporary Scottish & international art ring for details

GLASGOW, CYRIL GERBER FINE ART

148 West Regent Street, 0141-221 3095/204 0276. Mon-Sat

9.30-5.30. Late 19th & 20th C Scottish & English paintings

GLASGOW, GALLERY OF MODERN ART

Queen Street. 0141-649 7151, fax 204 5636. Mon-Sat 10-5, Sun 11-5. New gallery featuring work by living artists

GLASGOW, GATEHOUSE GALLERY

Rouken Glen Road, Giffnock. T/fax 0141-620 0235. 1.30 to 5.30 daily, closed Tues

GLASGOW, GLASGOW PRINT STUDIO

22 King Street. 0141-552 0704, fax 552 29. Mon-Sat 10-5. Original prints, paintings & sculpture by local, national & international artists

Phillip Reeves: collages and etchings, 1 Feb to 8 Mar

GLASGOW, GLASGOW SCHOOL OF ART

Gallery I at Mackintosh Building & Gallery II at Newbery Building, Renfrew Street. 0141-332 9797, fax 353 4746. Term time Mon-Thur 9.30-8.30, Fri 9.30-5, Sat 10-12. Fine art, design & architecture
Distinguished Graduates from the Mackintosh School of Architecture, 10 Feb to 3 Mar
Works from Graphics, Photography and Illustration Departments, 3 Feb to 15 Feb
3rd Year Sculpture Exhibition, 19 Feb to 26 Feb

GLASGOW, HUNTERIAN ART GALLERY

The University, Hillhead Street. 0141-339 8855. Mon-Sat 9.30-5. Scotland's oldest public museum opened in 1807

GLASGOW, HUNTERIAN MUSEUM

University of Glasgow. Mon-Sat 9.30-5
Hunting Art Prizes, 21 Feb to 23 Mar, call 01372 462190 for further information

GLASGOW, LILLIE ART GALLERY

Station Road, Milngavie. 0141-943 3247, fax 943 3246. Mon-Fri 10-5, Sat & Sun 2-5. Permanent collection of 20th C Scottish artists
Wondrous Stories, work by Rosann Cherubini
All Our Yesterdays, selection from Auld Kirk, Kirkintilloch Collection, 8 Feb to 1 Mar

GLASGOW, MCLELLAN GALLERIES

270 Sauchiehall Street. 0141-331 1854. Mon-Sat 10-5, Sun 11-5. Contemporary shows from all over the world

GLASGOW, MUSEUM OF TRANSPORT

Kevin Hall, Bun House Road. 0141-357 3929. Mon-Sat 10-5, Sun 11-5. History of transport throughout the ages: trams, cars, buses, trains & planes
Sustrans, to 31 March
Science and Christianity: an Act of Creation, to May

GLASGOW, PEOPLE'S PALACE MUSEUM

Glasgow Green. 0141-554 0223. Mon-Sat 10-5, Sun 11-5. Historical material & temporary exhibitions: industry, commerce, domestic & social life since 1175

GLASGOW, ROGER BILLCLIFFE FINE ART

34 Blythswood Street. 0141-332 4027, fax 332 6573. Mon-Fri 9.30-5.30, Sat 10-1. Scottish art 1900 to the present day

GLASGOW, ST. MUNGO MUSEUM OF RELIGIOUS LIFE AND ART

2 Castle Street. 0141-553 2557. Mon-Sat 10-5, Sun 11-5

GLASGOW, STREET LEVEL PHOTOGRAPHY GALLERY & WORKSHOP

26 King Street. 0141-552 2151. Mon-Sat 10-5.30. Broad range of photography

GREENOCK, MCLEAN MUSEUM & ART GALLERY

15 Kelly Street. 01475 723741, fax 882101. Mon-Sat 10-12.1-5. Scottish School & other works inc. the Caird Collection
Iron: multimedia exhibition by Tom McKendrick, to 1 Mar

LANARKSHIRE, COATBRIDGE, IRONWORKS GALLERY

Summerlee Heritage Trust, West Canal Street. 01236 43 26. Mon-Sun 10-5. Adm £2
The Homes of Football, photographs by Stuart Clark, official photographer of Euro '96 and photographer to the Football Trust, to 9 Mar

RUTHERGLEN, GLASGOW, RUTHERGLEN MUSEUM

King St. 0141-647 0837. Mon-Sat 10-5, Sun 11-5. Local history museum of the former Royal Burgh of Rutherglen. Part of Glasgow Museums & Galleries

ST. ANDREWS, CRAWFORD ARTS CENTRE

93 North Street. 01334 474610, fax 479880. Mon-Sat 10-5, Sun 2-5. Emphasis on contemporary art
Fractal Landscapes from the real world
Grasping the metal, work by award winning architects Nicoll Russell Studios, 9 Feb
Emrys Williams, paintings

Stamps for Scotland

Felt by Mary Smith, Tangle Designs
Jewellery by Leigh Fotheringham, 14 Feb to 14 Mar

STENTON, EAST LOTHIAN, MACAULAY GALLERY

01368 850256, fax 850640. Mon-Sat 12-5 (incl Wed), Sun 12.30-5 & before 12.30 contemporary painting

STIRLING, SMITH ART GALLERY & MUSEUM

Dunbarton Road. 01786 471917, fax 449523. Tue-Fri 12-5, Sat 10-5, Sun 1-5. Arts & crafts exhibitions, local history, café & shop

The Scottish Amicable, collection of Scottish paintings incl Colourists, Fergusson & Peplow, Edinburgh School, Blackadder & Philipson and contemporaries, Campbell and Conroy, to 9 Feb, (below: Cassis by Samuel John Peplow)



WALES

ABERYSTWYTH ARTS CENTRE

Pengais. 01970 622887/622895, fax 622883. Mon-Sat 10-5 & before evening on eve perfs. Sun 2-5. Mainly contemporary artists & photographers

CARDIFF, ALBANY GALLERY

74b Albany Road. 01222 487158, fax 449 158. Mon-Sat 10-5. Welsh landscapes by leading artists. Monthly exhibitions
Young Artists, prices from £80, 6 Feb to 8 Mar

CARDIFF, HOWARD GARDENS GALLERY

Howard Gardens Centre, Howard Gardens. 01222 506678, fax 506960. Mon-Thur 9.30-8, Fri 9.30-5
Work by David Spero, part of Bay International photography project, 24 Feb to 21 Mar

CARDIFF, MARTIN TINNEY GALLERY

6 Windsor Place. 01222 641411. Mon-Fri 10-6, Sat 10-5. 20th C contemporary paintings & prints; mixed gallery artist special
Leonard Beard: New Paintings
Mixed exhibition of gallery stock, 6 Feb to 2 Mar

CARDIFF, NATIONAL MUSEUM AND GALLERY OF WALES

Cathays Park. 01222 39795, fax 373219. Tue-Sat 10-5, Sun 2.30-5. Adm £3/1.50/2.25/7.50. Welsh, British & European paintings incl many famous impressionists, ceramics & sculpture
New Times, New Thinking: Jewellery in Europe and America
Dark Odyssey, Philip Jones Griffiths, to 2 Mar
The Age of Durer, to 9 Mar

CARDIFF, ORIEL

The Friary. 01222 399477, fax 398500. Mon-Sat 9-5.30. Contemporary art & crafts from Wales, UK & overseas
Through Fire and Water, The River Taff, John Davies Photography, to 15 Feb

CARDIFF, ST. DAVID'S HALL

The Hayes. 01222 878500. Open Mon-Fri 10-4.30 & before eve perfs. Mainly contemporary artists
Artists in Residence Exhibition, to 12 Feb
Roots of the Future
Multicultural Views of Wales, 15 Feb to 5 Mar

CONWY, ROYAL CAMBRIAN ACADEMY OF ART

Crown Lane, Conwy. 01492 593413. 11-5 daily except Monday
'I Know What I Like or Do I?', exhibition of member artists, to 23 Feb

FISHGUARD, WEST WALES ART CENTRE

16 West Street, Pembrokeshire. T/fax 01348 873867. Contemporary fine art and applied art featuring both established and emerging artists
Gallery artists: featuring Peter Coker, Denis Curry, Jonathan Cramp, Michael Payne, Neil Canning, Elizabeth Cramp, James MacKeown, Simon Marsh etc Original prints by Peter

WALES REVIEWS

St David's Hall in Cardiff shows work by artists and craftsmen who have undertaken residencies in hospitals, schools, libraries, forests, community centres in South East Wales in the last two years. This is followed by 'Multicultural views of Wales' a photographic and fine art exhibition including work by Pat Athie, William Tsui, Cheng Yan and Kirandeep Grewal.

John Davies continues to show his Bay International photography at Oriel, Cardiff.

Following the River Taff, John Davies's work is a compelling commentary on the transfiguring power of industry and its effect on peoples lives. From the source of the river, through the Taff Valley to Cardiff Bay, Davies gives a



Muriel delaHaye at The Museum of Modern Art, Wales

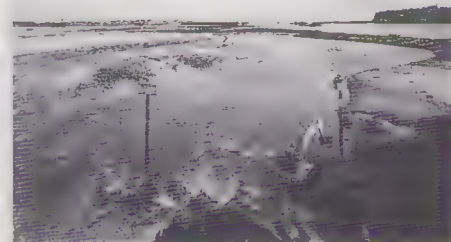
perceptive view of the changes in our post-industrial society.

Yet more photography in Cardiff is on show at the National Museum and Gallery. 'Dark Odyssey' is an exhibition of photographs by Philip Jones Griffiths. This is his first UK retrospective of one hundred harrowing works that trace his 40-year photographic odyssey from the bleak post-industrial beauty of his native Wales to the ravaged villages of Vietnam and the narrow, troubled terraces of Northern Ireland. His images have appeared in *Newsweek*, *Time* and *Life* and his 1971 book *Vietnam Inc*, which was a brave book if only because it showed the effects of war from the peasant's viewpoint.

Y Tabernacl, The Museum of Modern Art in Powys shows Muriel delaHaye and Clive Kicks-Jenkins, who are both previous winners of the annual Tabernacl Art Prize, a successful competition that has done much to increase the profile of artists in the region.



Above: James Campbell at the West Wales Arts Centre



Above: John Davies at Oriel, Cardiff

Coker, Thérèse Oulton, Leon Kossoff, Simon Marsh, Michael Payne, Ceri Richards etc.

MACHYNLLETH, THE MUSEUM OF MODERN ART, WALES

Y Tabernacl, Heol Penrallt. 0 654 703355. fax 703355. Mon-Sat 10-4

Winners of the 1996 Tabernacle Art Competition, to 15 Feb

Between Two Worlds: paintings of Ladakh by Simon Pierce Drawings and Stoneware Sculpture by Myfanwy Kitchen, 24 Feb to 22 Mar

MOLD, ORIEL THEATR CLWYD

Clwyd. 01352 756331, fax 758323. Mon-Sat 10-10, Sun 7pm-10pm. Contemporary art of all media

Women On Men, mixed media work by women artists, 1 Feb to 16 Mar

NEWPORT, NEWPORT MUSEUM AND ART GALLERY

John Frost Square, Gwent. 01633 840064. Mon-Thur 9.30-5. Fri 9.30-4.30, Sat 9.30-4. Early English watercolours, oils & 20th C Welsh artists

Colin See-Paynton: The Incisive Eye. Wood Engravings 1980-1996, to 1 Mar

NEWTOWN, POWYS, ORIEL 31

Davies Memorial Gallery, The Park. 01686 625041, fax 623633. Mon-Sat 10-5. Contemporary paintings, drawings & sculpture by national & international artists

Tamar Getter, Wallpieces, painting and drawing, to 29 Mar

PENARTH, TURNER HOUSE (NATIONAL MUSEUM OF WALES)

Penarth. 01222 708870. Tue-Sat 11-12.45, & 2-5, Sun 2-5. Adm £1/60p. Exhibitions from the Department of Art and elsewhere

John Davies: The River Taff Project, to 2 Mar

RHYL, CLWYD, RHYL LIBRARY MUSEUM AND ARTS CENTRE

Church Street. 01745 353814, fax 331438. Mon-Fri 10-5. Sat 9.30-11.30. Contemporary & historical, craft & performing arts

Wildlife Photographer of the Year, 15 Feb to 15 Mar

SWANSEA, ATTIC GALLERY

61 Wind Street. 01792 653387. Tue-Fri 9.30-5.30, Sat 10-4.30. Contemporary paintings, prints & sculpture

André Bilât: rare prints

Will Roberts: recent paintings, 17 Feb to 9 Mar

SWANSEA, GLYNN VIVIAN ART GALLERY

Alexandra Road. 01792 655006, fax 651713. Tue-Sun 10-5, closed Mon except Bank Hols. Ceramics, paintings, sculpture, esp Welsh artists

The Inner Eye, to 9 Mar

Tony Steele-Morgan, to 9 Feb

WREXHAM, CLWYD, WREXHAM LIBRARY ARTS CENTRE

Rhosddu Road. 01978 261932, fax 361876. Mon-Fri 9.30-6.45, Sat 9.30-5. Contemporary & historical, art & craft

Diverse Signals, New Women's Photography from Wales (below), to 22 Feb



THE NORTH

AMBLESIDE, GRIZEDALE FOREST SCULPTURE PARK

Nr Hawkshead, Cumbria. 01229 86029, fax 860 050. Open daily 24 hrs. The largest collection of site-specific sculpture in the UK. Over 80 works sited along a 9-mile trail; also access trail for elderly & disabled

Sculptors-in-residence have included Sally Matthews, David Nash, Kimio Tsuchiya, Shigeo Toya, Andy Goldsworthy. Guide maps available

CARLISLE, TULLIE HOUSE

Castle Street. 01228 34781 x 24, fax 8 0249. Mon-Sat 10-5, Sun 2-5. 20th C British art incl Bottomley Bequest of Pre-Raphaelites; English porcelain; crafts

Traditions, historical and traditional embroidery, to 9 Mar

CHATTON, NORTHUMBERLAND, THE CHATTON GALLERY

Church House, New Road. 01668 215494. Contemporary art and sculpture. Prices £250-£2000

COUNTY DURHAM, THE JOSEPHINE AND JOHN BOWES MUSEUM

Barnard Castle. 01833 690606, fax 637163. Mon-Sat 10-5.30, Sun 2-5. Adm £3/2. Permanent collection of paintings, textiles, ceramics, furniture, local history, archaeology, costume & toys; special temporary exhibitions programme for Visual Arts UK

DURHAM, DLI MUSEUM AND ART GALLERY

Aykley Heads. 0191-384 2214, fax 386 1770. Tue-Sat 10-5, Sun 2-5. Adm £1/50p. Regimental collection of the DLI: changing art exhibitions & tours

Rowland Hilder: paintings, drawings and prints, 1 Feb to 2 Mar

GATESHEAD, GATESHEAD LIBRARY GALLERY

Prince Consort Road. 0191-477 3478, fax 477 7454. Mon-Fri 9.30-7.30, Wed 9.30-5, Sat 9.30-1. Mainly contemporary regional painting, printmaking & photography

Lynn Silverman - Corporation House, photographs edited to represent 24 hours in the life of Middlesbrough, 7 Feb to 17 Mar

GATESHEAD, SHIPLEY GALLERY

Prince Consort Road. 0191-477 1495 & fax. Tue-Fri 10-5.30, Sat 10-4.30, Sun 2-5. Contemporary craft, Old Master & Victorian temporary exhibitions, tours

Our Side of the River: Memories of Gateshead's Past, to 13 Apr

HARTLEPOOL, HARTLEPOOL ART GALLERY

Church Square. 01429 523439, fax 523477. Fine art, contemporary and craft

Fantasy in Action, The Art of the Puppet Today, to 23 Feb

HEXHAM, NORTHUMBERLAND, QUEEN'S HALL ARTS CENTRE

Beaumont Street. 01434 606787, fax 606043. Mon-Sat 10-5.30. International, national & regional artists

Patricia McDonald: Scottish photographer, new 4-part commission, to 22 Feb

MIDDLESBROUGH, CLEVELAND GALLERY

Victoria Road. 01642 262375, fax 25366. Tue-Sat 10-5. Contemporary, also decorative & fine art & antique maps

NEWCASTLE UPON TYNE, CLAYTON GALLERY

14 Clayton Road, Jesmond. 0191-281 2560, fax 281 6734. Mon-Sat 10-5, Thur 10-6

Recent work by Richard Hobson and Lionel Playford, plus ceramics and jewellery, 1 Feb to 1 Mar

NEWCASTLE UPON TYNE, UNIVERSITY GALLERY

University of Northumbria, Library Building, Sandford Road. 0191-227 4424, fax 227 4718. Mon-Thur 10-5, Fri & Sat 10-4 (incl Sun & bank hols). Contemporary, historical & permanent collection & 2D work

The Journal Art Competition: traditional or contemporary, land or seascapes, maximum and minimum size restrictions. Send SAE, prize £1250, 7 Feb to 28 Feb

NEWCASTLE UPON TYNE, LAING ART GALLERY

Higham Place. 0191-232 7734. Mon-Sat 10-5, Sun 2-5. British paintings 18th C on; ceramics & costume collections

Serious Games - Art for the 21st C, to 9 Feb
The Splendour of Victorian Watercolours incl works by Turner, J.F. Lewis, T.M. Richardson
22 Feb to 18 May

NORTH SHIELDS, VICARAGE COTTAGE GALLERY

Preston Road, T/fax 0191-257 0935. Thur-Sat 10-5, Sun 11-5. Contemporary art, mostly painting from Scotland and northern England

SUNDERLAND, SUNDERLAND MUSEUM

Borough Road. 0191-565 0723, fax 565 0713. Mon-Fri 10-5, Sat 10-4.30, Sun 2-5 (& bank hols). 18th-20th C paintings; Sunderland pottery & glass; English silver

YORKSHIRE & HUMBERSIDE

BRADFORD, NATIONAL MUSEUM OF PHOTOGRAPHY FILM & TELEVISION

Pictureville. 01274 727488. Tue-Sun 10.30-6. Museum of imaging with contemporary & historical photography gallery

Evergon 1987-1997, photographs, to 11 May

BRADFORD, CARTWRIGHT HALL

Lister Park, Bradford. 01274 493313. Tue-Sat 10-5, Sun 1-5, closed Mon

HALIFAX, HENRY MOORE SCULPTURE TRUST STUDIO

Gate 1, Dean Clough. 0113 2343158. Tue-Sun 12-5 during exhibitions

Andrew Sabin: New Work

HELMESLEY, LOOK GALLERY

20 Castlegate, Helmsley, York. 01439 770545. Mon-Sat 10.30-5, Sun 2-5

Mixed Show of Gallery Artists ring for details

HUDDERSFIELD, HUDDERSFIELD ART GALLERY

Princess Alexandra Walk. 01484 513808, fax 53 983. Mon-Fri 10-5, Sat 10-5. Contemporary work; British art from 1900

Susan Brown, recent work, to 1 Mar

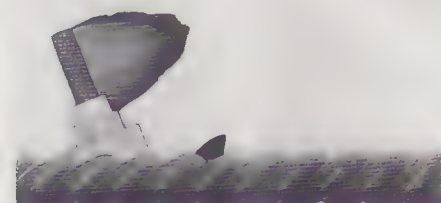
HULL, FERENS ART GALLERY

Queen Victoria Square. 01482 613902, fax 613710. Mon-Sat 10-5 & Sun 1.30-4.30. Collections incl Old Masters, Victorian, Hull marine painters & 20th C art

Ferens Winter Exhibition: annual open submission exhibition, 15 Feb to 31 Mar

Of Matters Unseen, photographs by Heather Lees, 26 Feb to 25 Mar (gallery closed 28 Mar)

The Great Outdoors, people and landscape from the permanent collection, to 6 Apr (Below: Ship and Shark by Peter Bettany)



LEEDS, CITY ART GALLERY

The Headrow. 0113-247 8248. Mon-Fri 10-5.30, Wed 10-9, Sat 10-4

David Batchelor, Polymonochromes, to 6 Apr

Altered Skies, The Changing Face of Landscape Art, to Apr

LEEDS, HAREWOOD HOUSE, TERRACE GALLERY

Harewood. 0113-288 6331, fax 288 6467. Mon-Fri 10.30 to 5.30. Adm to house, bird garden, grounds and gallery £6/5/4/18. Gallery and grounds only £4/3/2. Historic house and grounds with exotic bird garden and contemporary art gallery

LEEDS, HENRY MOORE INSTITUTE

74 The Headrow, Leeds. 0113-234 3158, fax 246 481. Daily 10-5.30, Wed 10-9 during exhibitions

The Colour of Sculpture: incl work by Picasso, Camille Claudel, Charles Cordier, Auguste Rodin, Auguste Renoir, to 6 Apr

LEEDS, LEEDS UNIVERSITY ART GALLERY

0113 233 2779. Mon-Fri 10-5, Wed 11-9 (incl bank hols). 19th & 20th C. British paintings, drawings & prints

Tobor Reich (1919-1996), textiles and ceramics

Monair Hyman, recent paintings, 5 Feb to 27 Mar

SCARBOROUGH, SCARBOROUGH ART GALLERY

The Crescent. 01723 374753, fax 376941. Tue-Sun 10-5. Victorian Italianate villa housing permanent collection of British art

Tooty Fruity: exhibition of six artist lecturers from the University College of Scarborough, to 23 Feb

SETTLE, NORTH YORKSHIRE, LINTON COURT GALLERY

Duke Street. 01729 822695. Tue, Fri & Sat 11-5, Sun 2-5
Contemporary work
Gallery closed

SHEFFIELD, GRAVES ART GALLERY

Surrey Street. 0114-273 5158 fax 273 5994. Mon-Sat 10-5. 10th-20th C British Art, European, 20th C masters, French painting & oriental art

Travelling Companions: 'Les Demoiselles au Bord de La Seine' by Gustave Courbet and 'Nymph by a Stream' by Auguste Renoir, to 15 Mar

SHEFFIELD, MAPPIN ART GALLERY

Weston Park. 0114-272 6281 fax 275 0957. Tue-Sat 10-5, Sun 2-5. 18th-20th C painting & sculpture
Make Space! exhibition by Society of British Theatre Designers, to 23 Feb

SHEFFIELD, RUSKIN GALLERY

101 Norfolk Street. 0114-273 5299 fax 273 5994. Mon-Sat 10-5. The Collection of the Guild of St. George & Craft gallery
Touch Wood!, various wooden textures and objects, to 1 Mar

THIRSK, ZILLAH BELL CONTEMPORARY ART

15 Kirkgate. 01845 522479, after hrs 523420/522251. fax 526558. Mon-Sat 10-5.30. Permanent selling exhibitions of British contemporary art

Mixed show of British contemporary art, thru Feb

WAKEFIELD, WAKEFIELD ART GALLERY

Wentworth Terrace. 01924 305796, fax 380299. Mon-Sat 10.30-5, Sun 2.30-5. Distinguished 20th C collection incl important works by Moore & Hepworth

Goya: The Disparates, to 23 Feb

WEST BRETTON, YORKSHIRE SCULPTURE PARK

Bretton Hall. 01924 830302 fax 830044. Daily 10-6. Car park charge. Open air exhibitions of contemporary sculpture. Over 100 acres of sculpture and long term collection including Hepworth, King, Bourdelle, Tucker, Chadwick, Frink etc
Furtive Imagination: Sculpture and Drawings by Nicola Hicks, to 2 Mar
Recent Sculpture by Dhruva Mistry, thru Feb

YORK, CITY ART GALLERY

Exhibition Square. 01904 551841. Mon-Sat 10-5, Sun 12-5. European & British from 1350, old masters to modern pottery
The Director's Eye, drawings and photographs by European film makers incl Sergei Eisenstein, Federico Fellini, Peter Greenaway, Derek Jarman, 8 Feb to 16 Mar

YORK, KENTMERE HOUSE GALLERY

53 Scarcroft Hill. 01904 656507. Thur 6-9pm, 1st w/end in month 5 & by appt. Contemporary art in a domestic setting
York in Winter, watercolours by Australian Arthur Redhead, to 27 Feb, prices £300 to £400

YORK, STONEGATE GALLERY

52a Stonegate. 0904 41038. Tue-Sat 10.30-5. Contemporary work, local bias
Gallery closed

THE NORTH WEST

BIRKENHEAD, WILLIAMSON ART GALLERY & MUSEUM

Sate. Road. 0151-6524477 fax 6524478. Tue-Sun 10-5. 19th-20th C British Art, 20th C masters, 19th C painting, 20th C sculpture, 20th C ceramics, temporary exhibitions

Art Moves at the Williamson, Unilever Arts Project 1996-1997, to 9 Mar

Ellen Mary Rope - sculptor to Della Robbia Pottery, Birkenhead, 22 Feb to 2 Mar

BOLTON, MUSEUM AND ART GALLERY

Le Mans Crescent. 0204 223111 fax 223112. Mon-Fri 10-5, Sat 10-5, Sun 10-5. European & Oriental art, 19th-20th C contemporary British pottery
Pre-Raphaelite Knights, to 12 Apr

LEIGH, GREATER MANCHESTER, TURNPIKE GALLERY

01442 404558 fax 404567. Mon-Thur 10-5, Fri 10-3, Tue 10-3.30, Wed 9.30-5.30, Sat 9.30-5. Sat 10-5

The Motor Show, a look at the influence of the motor car, incl work by Jock MacFadyen, Oliver Bevan and Kate Downie, to 1 Mar

LIVERPOOL, HANOVER GALLERIES

3 Hanover Street. 0151-709 3073. Tue-Sat 10.30-5. 2 large private galleries
Works by Roy Anderson, 5 Feb to 15 Feb

New Work by Megan Cowen, 19 Feb to 1 Mar

LIVERPOOL, TATE GALLERY LIVERPOOL

Albert Dock. 0151-709 3223 fax 709 3122. Tue-Sun 10-6 & 10-5. 19th-20th C collection incl modern & contemporary art, educational programmes. Adm £2.50.1

Characters and Conversations: British Art 1900-1930 to Apr

Paula Rego, retrospective of paintings and drawings from 1959-1996, 8 Feb to 13 Apr

LIVERPOOL, WALKER ART GALLERY

William Brown Street. 0151-207 0001. Mon-Sat 10-5, Sun 12-5. Outstanding collections of European Art from 1300 to the present day

MANCHESTER, CASTLEFIELD GALLERY

5 Campfield Avenue Arcade. 0161-832 8034. Tue-Fri 10.30-5, Sat & Sun 12-5

Dummy: work by Richard Foster, Ana Genovés, Clifton Steinberg, painting, photography, video and sculpture, examine notions of theatricality, to 15 Mar, (below: Abigail by Clifton Steinberg)



MANCHESTER, CORNERHOUSE

70 Oxford Street. 0161-228 7621 fax 236 7323. Mon 10-5.30, Tue-Sat 10-5.30, Sun 2-5.30. Wide variety of contemporary art
Eric Bainbridge, recent work, to 23 Mar

MANCHESTER, MANCHESTER CITY ART GALLERIES

Market Street. 0161-236 5244 fax 236 7369. Mon 11-5.30, Tue-Sat 10-5.30, Sun 12-5.30. Fine art incl British works & touring exhibitions

David Hockney, You Make the Picture, to 2 Feb
Manchester Academy of Fine Art 138th Annual Open Exhibition, 23 Feb to 6 Apr

Evelyn Williams, Encounters, 1 Feb to 6 Apr
Finnish Post-War Glass 1945-1996, to 31 Mar
A New Look at Decorative Art

Images of the City, to 11 May

MANCHESTER, THE GALLERY - MANCHESTER'S ART HOUSE

13 Portland Street. 0161-237 3551 fax 228 3621. Mon-Fri 10-5, Sat 10-5, Sun 12-5

MANCHESTER, WHITWORTH ART GALLERY

University of Manchester, Whitworth Park. 0161-275 1450 fax 275 7145. Mon-Sat 10-5, Sun 12-5. British watercolours, prints, textiles, wallpapers & contemporary art

Now We Are 64: Peter Blake at the National Gallery, to 9 Mar

William Tillyer: A Retrospective 1956-1996, to 16 Mar
John Gibbons, 1 Feb to 20 Apr

The Architect of Floors: Modernism Art and Marion Dorn Designs, 6 Feb to 6 Apr

PRESTON, HARRIS MUSEUM AND ART GALLERY

Market Square. 01772 258248 fax 886764. Mon-Sat 10-5. Collection incl works by the Devis family; 19th C paintings & sculpture; contemporary

Body Orament - The lengths we go to, to impress or deceive, works by writers, designer-makers and a selection from the Harris costume collection, to 1 Mar

SOUTHPORT, ATKINSON ART GALLERY

Lord Street. 01704 533133 x 2111. Mon-Fri 10-5, Thur & Sat 10-1. Permanent collections & temporary exhibitions

Southport Palette Club: work by local professional and amateur artists, to 22 Feb

WEST MIDLANDS

BIRMINGHAM, BIRMINGHAM MUSEUM AND ART GALLERY

Chamberlain Square. 0121-235 0834 1235 1966 for Gas Hall

NORTH, YORKSHIRE & HUMBERSIDE REVIEWS

Throughout his life, Goya saw and depicted the dark side of human nature although he saved the most harrowing images for the end of his life. 'The Disparates' are a series of etchings made when he was in his seventies and in increasing ill-health. The prints are on show at Wakefield Art Gallery through February and depict witchcraft, war, grotesque carnival festivities, monstrously deformed creatures and flying men.



Lionel Playford at the Clayton Gallery, Jesmond, Newcastle

The Peter Scott Gallery at Lancaster University shows a series of drawings by Gerry Davies inspired by artistic and literary representations of floods, deluges and cataclysms. Formerly artist-in-residence at Durham University, his drawings are reactions to the depictions of cataclysms made by other artists, in particular Leonardo da Vinci's *A Cloudburst of Material Possessions*.

Clayton Gallery in Newcastle shows the recent work of Richard Hobson and Lionel Playford, two artists that have very different perspectives on the Northern industrial and

natural landscape.

Finally, don't miss 'The Colour of Sculpture 1840-1910' at the Henry Moore Institute in Leeds. The show features 18th and 19th century works influenced by the recently discovered knowledge that the Greeks and Romans polychromed their sculptures.

Myles Birket Foster at the Laing Art Gallery, Newcastle



Rowland Hilder at Durham Art Gallery and DLI Museum

Mon-Sat 10-5, 2.30-5

William Morris Revisited: Questioning the Legacy, to 2 Feb
Time Team, archeological dig findings, to 3 August
Look Hear: the secrets of the inner ear, 8 Feb to 20 Apr
Star Trek: The Exhibition, 14 Feb to 2 June

BIRMINGHAM, MIDLANDS ARTS CENTRE

Cannon Hill Park. 0121 440 4221, fax 446 4372. Daily 12-10
Continuous exhibitions in 3 galleries
Emmanuel Cooper: New Ceramics
Photography Portfolio Showcase
Chinese Childrens Art, to 16 Feb
Sylbert Bolton, paintings, to 23 Feb
Strange Fruit - Brenda L Croft & Welcome to Never Never
- Destiny Deacon, photographs
Eileen Cooper: New Graphic Works, 22 Feb to 13 Apr

COVENTRY, WARWICK ARTS CENTRE, MEAD GALLERY

University of Warwick. 01203 524524 x 2606, fax 523883. Mon-Sat 12-9, adm free
Black Sun: Roger Ackling, to 15 Mar
Oceanus Project 1: Elizabeth Ogilvie, to 8 Feb
Jo Stockham: sculpture/installation, to 15 Mar

DUDLEY, BROADFIELD HOUSE GLASS MUSEUM
Compton Drive, Kingswinford. 013848 2745. Tue-Fri & Sun 2-5, Sat 10-1, 2-5. Adm free. World class collection of antique and contemporary British glass, also glassblowing and engraving studios

Battles and Beasts: masterpieces of Victorian engraving, to 6 Apr (below: Claret Jug engraved by Frederick King)



HEREFORD, HEREFORD CITY MUSEUM AND ART GALLERY

Broad Street. 01432 36469. Tue-Fri 10-5, Sat 10-4. 18th & 19th C watercolours & oils also 20th C

LEAMINGTON SPA, LEAMINGTON SPA ART GALLERY AND MUSEUM

Avenue Road. 01926 426559, fax 887260. Ring for hours. Important British & European paintings, prints & drawings from 17th C to the present. Fine pottery, glass & local history. Changing exhibitions

MUCH WENLOCK, WENLOCK FINE ART

3 The Square, Shropshire. 01952 728232. 10-5 Wed-Sat. Late 19th and 20th C British paintings

OMBERSLEY, OMBERSLEY GALLERY

Church Terrace. T/fax 01905 620655 Tue-Sat 10-5. Restaurant and tea room, changing exhibitions

STOKE-ON-TRENT, CITY MUSEUM AND ART GALLERY

Bethesda Street, Hanley. 0782 202173, fax 205033. Mon-Sat 10-5, Sun 2-5. Mainly British 18th-20th C paintings, drawings, prints, watercolours, sculpture; major historical & contemporary exhibitions

STRATFORD-UPON-AVON, WILCOX GALLERY

3 Meer Street. T/fax 01789 415191. Mon-Sat 9.30-5.30. Housed in converted cottages, art and craft
Cottages and Cats, paintings by Lesley Holmes, ceramics by Joan Doherty, to 8 Feb

WALSALL, WALSALL MUSEUM AND ART GALLERY

Lichfield Street. 0922 653116, fax 32824 Tue-Sat 10-5 Sun 2-5. Garman Ryan collection inc Rembrandt, Van Gogh, Constable, Freud & many Jacob Epstein

Rebel Angels, The Body in Contemporary Art
Never the Same Day Twice, bronze sculpture by Angelo Bordonari, 1 Feb to 16 Mar

WOLVERHAMPTON, WOLVERHAMPTON ART GALLERY

Lichfield Street. 0902 32032, fax 75582. Mon-Sat 10-5. 18th-20th C fine art, oriental artifacts; modern & contemporary applied art; local history & geology
Sylvester, McEwan, Dobson, 4 Jan to 15 Feb
300 tonnes of Clay, to 22 Mar

WORCESTER, CITY MUSEUM AND ART GALLERY

Foregate Street. 01905 25371, fax 722350. Mon-Fri 9.30-6, Sat 9.30-5, (incl Thur). Permanent collections: contemporary arts & crafts
This Century, prints, paintings, drawings from Worcester's permanent collection, 1900s-1990s, to 1 Mar

EAST MIDLANDS

KETTERING, ALFRED EAST ART GALLERY

Sheep Street, Northamptonshire. 01536 410333. Mon-Sat 9.30 to 5 except BH
Young Explorers, to 22 Feb
The Medieval World, 3 Feb to 7 Feb
Bats!, 1 Feb to 22 Mar
We're not worthy, 15 Feb to 22 Mar

LEICESTER, THE CITY GALLERY

90 Granby Street. 0116 254 0595, fax 254 0593. Tues-Fri 11-6 Sat 10-5. Contemporary fine art & craft
Susan Wilson, still lifes and self portraits
Errol Morris "The Black Navigator", work by Nottingham woodcarver, to 22 Feb

LEICESTER, LEICESTERSHIRE MUSEUM AND ART GALLERY

New Walk. 0116 255 4100, fax 247 3011. Mon-Sat 10-5.30, Sun 2-5.30. British & foreign art 15th-20th C & German Expressionists

NOTTINGHAM, ANGEL ROW GALLERY

Central Library Building, 9 Angel Row. 0115 947 6334, fax 947 6335. Mon-Sat 11-6 Wed 11-7. Contemporary visual art by regional, national & international artists & craftspeople
Ian McKeever, paintings 1990 - 1996, to 8 Feb
Susan Stockwell: Embedded, 22 Feb to 29 Mar
Karen Forbes, 22 Feb to 29 Mar

NOTTINGHAM, CASTLE MUSEUM AND ART GALLERY

0115 948 3504, fax 935 0988. Daily 10-5. (Adm Sat, Sun & bank hols £1/50p) Fine collection incl Dutch 17th C. & English 18th-19th C, paintings; historical & contemporary
Recycling - Forms for the Next Century, 8 Feb to 7 Apr
Stable Block Gallery, Wollaton Park: Mechanical Sculptures by Rachel Higgins, to 13 Apr

NOTTINGHAM, DJANOGLY ART GALLERY

University of Nottingham Arts Centre, South Entrance, University Park. 0115 951 3192. Mon-Fri 10-6, Sat 11-6. Sun & bank hols 2-5. Historical & contemporary; crafts; educational activities; residencies
Gerard Renvez: Paper Evidence, to 16 Feb
Image and Text, medieval manuscripts at the University of Nottingham
Madame Yevonde, photographs, 22 Feb to 23 Mar

UPPINGHAM, MARC OXLEY FINE ART

10 Orange Street, Uppingham, Rutland. 01572 822334. Victorian watercolours and drawings. Price range £5-£500

THE EAST

BEDFORD, CECIL HIGGINS ART GALLERY

Castle Close. 01234 21122. Tue-Sat 11-5, Sun 2-5. Fine English & Continental art also Victorian room settings
Images of Childhood, paintings, furniture, toys and costume incl work by Augustus John, Kathe Kollwitz, Max Klinger, to 2 Mar

BURNHAM MARKET, DEEPDALE EXHIBITIONS

nr Brancaster Staithe, King's Lynn, Norfolk. 01485 20781. Situated nr the Saltings on the north Norfolk coast, 2 miles from Burnham Market. Nov-May by appt 11.15-4. Open end-May to end-Oct daily 11-5 incl Sun. Closed Wed. Work by talented young painters with tremendous potential at very competitive prices.
Arthurs, Ferrey, Greenall, Stracey, Smith, Tennant, Tyler, Warsop, Weir, Matthews, Meyer, O'Dell etc, changing exhibition

CAMBRIDGE, BROUGHTON HOUSE GALLERY

98 King Street. T/fax 0223 314960. Tue-Sat 10.30-5.30.

Contemporary paintings, prints & small sculpture
Permanent stock of work incl G. D. Aked, Deidre Borlase, Jack Hellerwell, Swietlan Kraczyna, John Piper, Gwen Raverat and Ceri Richards, re-opening Apr with Charlotte Ardizzone

CAMBRIDGE, KETTLE'S YARD

Castle Street. 0223 352124, fax 324377. Tue-Sat 12.30-5.30 Sun and Bank Hols 2-5.30
Body Works: the human figure in 20th C. sculpture, to 2 Mar

CHAPPEL, NR COLCHESTER, CHAPPEL GALLERIES

Colchester Road. 01206 240326. Tue-Sat 10-6. East Anglian artists & contemporary British art
Jennifer Andrews, watercolours and ink washes of plants, to 22 Feb

COLCHESTER, FIRSTSITE AT THE MINORIES

74 High Street. 01206 577067 fax 577161. Mon-Sat 10-4. BR Colchester Town
Bodies in Clay: work by ceramic artists, to 22 Mar

COLCHESTER, PRINTWORKS

45 Sir Isaac's Walk. 01206 562049. Tue-Sat 10.30-5. The best of contemporary original prints
Mixed exhibition of original prints by gallery artists

COLCHESTER, UNIVERSITY OF ESSEX GALLERY

Wivenhoe Park. 01206 873261 fax 873598. Mon-Fri 12-5. Sat 2-4.30
Charles Hadcock - Investigating Multiples, 25 Feb to 21 Mar

KING'S LYNN, KING'S LYNN ARTS CENTRE

Red Barn & Fernoy Galleries, King Street. 01553 774725. fax 770591. Tue-Sat 11-4. Contemporary & historical mixed media inc craft
Mary Newcomb: A retrospective, to 25 Feb
West Marshall and Emma Marshall, Father and Daughter, paintings and drawings, to 22 Feb

LINCOLN, USHER GALLERY

Lindum Road. 01522 527980, fax 560165. Mon-Sat 10-5.30, Sun 2.30-5. Adm £1/50p. free Fri. Collection incl topographical works
Heslam Trust, to 9 Mar
Art Through the Front Door, to 31 Mar

NORWICH, THE KING OF HEARTS GALLERY

3-15 Fye Bridge Street. 01603 76629, fax 617816. Tue-Sat 9-5. Contemporary art with emphasis on East Anglian artists
Harvest: Several Fields
Margie Britz, paintings
Open Space: John McCarthy 'Another way of seeing photography', to 15 Feb
Chloe Ruthven, recent work
Robert Davison, painting, 21 Feb to 27 Mar

NORWICH, NORWICH CASTLE MUSEUM

01603 223624. Mon-Sat 10-5. Sun 2-5. Adm £2.20/1.50/1 Collection incl Norwich School: Lowestoft Porcelain & British ceramic teapots, temporary & touring exhibitions
Pop Art, a Tate gallery exhibition incl work by David Hockney, Peter Blake, Andy Warhol etc, 1 Feb to 6 Apr
Norwich: A Cathedral City, watercolours exhibition, to 15 Mar
Big Pictures, selection from the Modern Collection, to 16 Nov

NORWICH, THE FREDERICK GALLERY

The Raveningham Centre, 3 miles north of Beccles on the B1140. 01508 548688. Daily 10-6. Over 200 paintings & sculptures by East Anglian artists
The Laing 25th Annual Seascape and Landscape Painting Competition East Anglia Regional Exhibition
17 Feb to 9 Mar

NORWICH, SAINSBURY CENTRE

at The University of East Anglia. 01603 456060/592470, fax 259401. Tue-Sun 12-5. Adm £1/50p. Permanent collection of Robert & Lisa Sainsbury, ethnographical art, antiquities, touring exhibitions
Derek Jarman - A Portrait
4 Feb to 6 Apr
(See Below: Dollar Cape by Derek Jarman)

PETERBOROUGH, PETERBOROUGH CITY MUSEUM AND ART GALLERY

Priestgate. 01733 343329. Tue-Sat 10-5. Permanent collection incl Turner, Sickert, East-Warwick Bequest of paintings & sculpture by leading artists of the 1960s
Gwen Hardie, Recent Paintings, to 8 Feb

SPALDING, WOODBINE COTTAGE GALLERY

Back Bank, Whaplode Drive, Lincolnshire. 01406 330693. 10.30-5 Sat, Sun, Mon and by appt. BR Spalding. Contemporary, figurative and landscape



ABOVE: *Dollar Cape* by Derek Jarman. See the Sainsbury Centre, Norwich

STEVENAGE, BOXFIELD GALLERY

Stevenage Arts & Leisure Centre, Lytton Way. 01438 76667/8, fax 766675. Daily 9.30-10 pm. Contemporary & representational art mainly from East Anglia & London

Peter Blagg: Retrospective, to 2 Mar

SUDBURY, SUFFOLK, GAINSBOROUGH'S HOUSE

46 Gainsborough Street. 01787 372958, fax 376991. Tue-Sat 10-5, Sun 2-5. Adm £2.50/2/1.25. Gainsborough & his contemporaries: 18th C & contemporary art & craft

Paul Rumsey, drawings
Gainsborough and Printmaking, 8 Feb to 16 Mar

WESTCLIFFE-ON-SEA, BEECROFT ART GALLERY

Station Road. 01702 347418. Mon-Sun 9.30-5. Topographical & historical paintings & 20th C

Second Southend Junior Open, selected work by children aged 5-18, to 15 Feb

Works by Southend Art Club

Glen Holman, Sculpture, 22 Feb to 29 Mar

WIGHTON, SCHOOL HOUSE GALLERY

nr Wells-Next-The-Sea. 01328 820457. Sat & Sun 11.30-5.30. 20th C British & East Anglian artists

Mixed exhibition of gallery artists incl Alfred Cohen, Arthur Freeman, Dick Lee, Ivy Smith and Shona sculpture from Zimbabwe, 1 Feb to 28 Feb

WOODBIDGE, SIMON CARTER GALLERY

23 Market Hill, Woodbridge, Suffolk. 01394 382242, fax 388146. Large stock of traditional and modern oils, watercolours and prints. Unusual furniture. Art Deco and decorative sub-ects. Prices £20-£20,000

THE SOUTH EAST

BRIGHTON, BRIGHTON MUSEUM AND ART GALLERY

Church Street. 01273 603005. Mon-Sat 10-5.45, incl Wed Sun 2-5. Art Nouveau & Art Deco furniture & decorative art, contemporary & historical art, new non-western art, gallery, ancient artifacts

The Shipping Forecast: photographs by Mark Power, reflections on the BBC's shipping forecast, to 2 Mar, prices £500 to £600

BRIGHTON, UNIVERSITY OF BRIGHTON GALLERY

Grand Parade. 01273 643012, fax 01273 643128. Tue-Fri 10-5, Sat 10-4.30, Sun 2-5

School of Art Second Year Exhibition, sculpture and printmaking, 5 Feb to 14 Feb, critical fine art practice and painting, 19 to 28 Feb

CHATHAM, LORDSWOOD LEISURE CENTRE

North Dane Way. 01634 732762. 9-10.30pm daily. Contemporary art and craft

Japanese Woodblock Prints, to 16 Feb

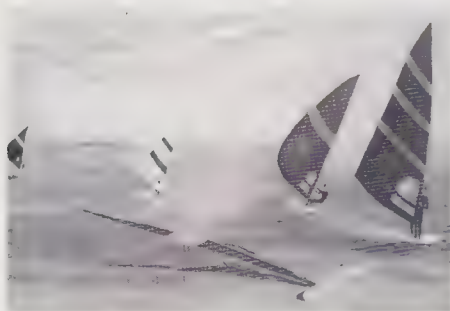
Crossthreads: Claire Northern and Jade Taylor, textile and mixed-media works, 22 Feb to 6 Apr

CHICHESTER, ART IN CONTEXT

Metro House, Northgate, W. Sussex. 01243 771711. Daily 9.30-

5, Sat & Sun 2-5

Pamela Blake, Under Sail, paintings of wind-surfing and sailing ships (below: Wind Surfing No2), 1 Mar to 21 Mar



CHICHESTER, PALLANT HOUSE

9 North Pallant. 01243 774557, fax 536038. Tue-Sat 10-5.15 Adm £2.50/1.70/1. Permanent collection of modern British art in restored Queen Anne House & Garden Gallery

The Bishop Otter Collection, to 5 Apr

DITCHLING, SUSSEX, DITCHLING GALLERY

30 High St. 01273 843342/843347, fax 842425. Tue-Sat 10.30-1, 2.30-5, Wed 10.30-1, Sun 2.30-5 during exhibitions Contemporary British & up-and-coming artists

Budget Opportunities: sale of art materials, frames, mounts, mouldings, 1 Feb to 1 Mar

EASTBOURNE, EAST SUSSEX, TOWNER ART GALLERY

Borough Lane. 01323 417961, fax 648182. Ring for opening times. Adm £2-40. Mon-Fri 9th & 20th C British, courses, events & lectures

Frank Nelson: Rude Mechanicals, to 16 Feb

Eye Contact '96, to 23 Feb

Cloud Burst of Material Possessions, to 9 Mar

FARNHAM, NEW ASHGATE GALLERY

Wagon Yard, Downing Street. 01252 713208, fax 737398. Tue-Sat 10-5

Selected Graduates from 1996 Degree Shows, 1 Feb to 24 Feb

GUILDFORD, GUILDFORD HOUSE GALLERY

155 High Street, Surrey. 01483 444740, fax 444742. Pastel portraits by John Russell RA (1745-1806) and 18-20 century topographical work, contemporary craftwork

Ronald Smoother (1914-1966), memorial exhibition of colourful abstract work, 7 Feb to 1 Mar, prices £100-£500

LEWES, STAR GALLERY

Castle Ditch Lane. 01273 480218, fax 488241. Mon-Sat 10.30-5.30, Sun 11-4. New & well-established painters & makers

Paintings by Michael Cooper, Henrietta Dubrey, Tom Hammick, Harold Mockford, Ruth Rix, Charles Williams, to 22 Feb

ROCHESTER, ROCHESTER ART GALLERY

95 High Street. 01634 732762. Mon-Fri 9.30-5, Sat 10-5, Sun 10-4. Contemporary art and craft

Elizabeth Bass, Jenny Bevan, Alison Simmonds, 2nd year fine art students, KIAD Canterbury, 1 Feb to 16 Feb
Gillian Recordon: Silk Works, batik silk wall hangings 22 Feb to 6 Apr

RYE, RYE ART GALLERY

107 High Street and Stormont Studio, East Sussex. 01797 223216, fax 225376. 10.30-5 daily, free

Shell Art Collection, 8 Feb to 31 Mar

New Views, new artists and craftsmen, 22 Feb to 25 Mar

SANDWICH, THE HUNT GALLERY

33 Strand Street, Kent. 01304 612792, fax 01227 722287. Permanent exhibition of paintings by Michael John Hunt. Varied stock, interiors, topographical and architectural. Irregular hours, call for appt

SEVENOAKS, BANK STREET GALLERY

3-5 Bank Street. 01732 458063. Tue-Sat 9.30-5.30. Contemporary British art. A selection of recent oils, watercolours and pastels by gallery artists incl Roy Freer, June Miles, Dawn Sidoti, Fred Cumming and Mary Stork

TUNBRIDGE WELLS, ALWIN SCULPTURE GALLERY

66 The High Street. T/Fax 01892 516744 (answerphone). Tue-Sat 10-5

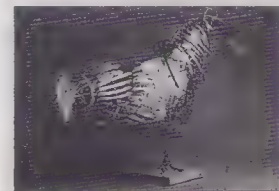
Maquette Gallery, exhibition by 17 sculptors in bronze, steel, wood and ceramics. Work released as sold

Mezzanine Gallery, ongoing show of larger works up to 8 ft; colour slide programme by appt

Stockroom, on view completed commissions awaiting access

THE MIDLANDS & NORTH WEST REVIEWS

The Harris Museum and Art Gallery in Preston this month investigates how we adorn our body to impress and deceive. Through the work of writers and six young designer-makers who have made objects, film and photographs.



Rachel Higgins at the Stable Block Gallery, Nottingham

The show includes a wedding dress made of rose petals, a mirrored room that allows you to see yourself as others see you and photos of 25 pierced belly buttons – not for the faint headed.

Eric Bainbridge who, recently won The Paul Hamlyn Foundation Award for Visual Artists 1996, will have his first one person show at a public gallery since 1980 at Manchester's Cornerhouse.

The show consists of recently completed sculpture and includes drawings, videos and bronzes. He transforms

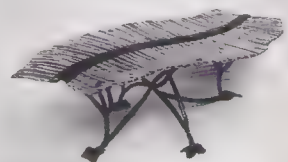


Clare Collison at the Harris Museum and Art Gallery, Preston

cheap everyday materials, used furniture, house paint and chipboard into formal sculptures.

Eric Bainbridge at Cornerhouse, Manchester

Towards the end of the month, Liverpool's Bluecoat Gallery will show the work of Nina Saunders, a sculptor featured in the Saatchi Gallery's Young British Artist VI last year. Her work harks back to a Duchamp/Warhol aesthetic (which has been done to death) characterised by the products of late 20th century consumerism; banal, utilitarian, mass produced and expendable.



Alfred Shaw at Wolverhampton Museum and Gallery

Yet another photography exhibition in a art gallery is at Nottingham's Djanogly Art Gallery, however this one at least is visually interesting. They were taken by the society photographer **Madame Yevonde** in the 1930s. The pictures are interesting for what they tell us about the crudity of early colour photographic printing. Yevonde has claims to have had the first one-man show of colour photography.

Also in Nottingham see Susan Stockwell's sculptural installations. The show called 'Embedded' at Angel Row Gallery features works made from toilet paper.

to sites
Send SAE for brochure and catalogue

TUNBRIDGE WELLS, FAIRFAX GALLERY

23 The Pantiles, 01892 525525, Mon-Sat 10-6, Sun 11-4
Contemporary paintings and sculpture by established and up-and-coming artists.

Ongoing mixed exhibition featuring gallery artists

WEYBRIDGE, EDWARD CROSS GALLERY

28 Oatlands Drive, Surrey, Fri 10-4, Sat 10-2.30 daytime by appt, 01932 851093. Fine 19th and 20th C English and European paintings, drawings and bronze sculpture

THE WHIBLEY GALLERIES, WORTHING

34 Warwick Street, Worthing, 01903 234300 Mon-Sat 9-5, Sun 11-5. Mixed gallery artists. Paintings, original prints and ceramics, plus 20th C oils and watercolours

THE SOUTH

ALRESFORD, ALRESFORD GALLERY

36 West Street, Alresford, 01962 735286, fax 735295, Tues-Sat 10-5, closed 1-1.30

New paintings by Dorothy Dent and Brian Knowler, benefit exhibition for A.G.B.I., 23 Feb to 4 Mar

ALRESFORD, HITCHCOCKS

East Street, New Alresford, 01962 734702, Mon-Fri 9-5, Sat 9.30-5. Glass, knitwear, silk, modern jewellery, toys for collectors, prints

Changing British Crafts Selection: glass, knitwear, woven & printed silk, velvet, textiles, decorated ceramics, toys for collectors, prints & wood

BRACKNELL, SOUTH HILL PARK GALLERIES

South Hill Park, 01344 427272, fax 411427, Tue-Sat 2.30-5.30, Sun 7-9.30. Arts & crafts in three spaces

Fine Cut, work by Marcus Walder, Michael Ralph and Peter Lloyd, to 15 Feb

Liscombe House

Martin Bright - Drawings, 7 Feb to 7 Mar

Tom Beck - An Artist in the Gallery, 22 Feb to 22 Mar

EASTLEIGH, BEATRICE ROYAL ART GALLERY

Nightingale Avenue, Hampshire, 01703 610592, fax 610596, Tues-Sun 11-5. Follow brown signs from M3 Exit 13 or M27

Scottish Contemporary Painters and Printmakers, incl Peter Howson and Ken Currie

Pick of the Best, top graduates from '96, to 31 Mar

ETON, NR. WINDSOR, THE CONTEMPORARY FINE ART GALLERY

31 High Street, 01753 854315 or after 7pm 01753 854315, fax 820390, Daily 9.30-5.30.

Contemporary Scottish artists & stone sculpture from Zimbabwe.

HENLEY-ON-THAMES, BOHUN GALLERY

5 Reading Road, 01491 576228, Mon-Sat 9.30-5.30, incl. Wed. Important contemporary British art

MARLBOROUGH, MARLBOROUGH COLLEGE

Wiltshire, 01672 892470, Mon-Fri & Sun 3-6, Sat 10-6

The Mount House, Bath Road: Susan Preston, recent paintings and drawings

The Basement Gallery: Catherine Sivertsen, paintings, sculpture and peaches, 1 Mar to 15 Mar

OXFORD, ASHMOLEAN MUSEUM

Beaumont Street, 01865 278000, Tue-Sat 10-4, Sun 2-4. Houses the University of Oxford's collections

Drawings by the Carracci from British Collections, 100 drawings by the Bolognese artists, to 31 Mar

OXFORD, CHRIST CHURCH PICTURE GALLERY

Christ Church, 01865 276172, Mon-Sat 10.30-1 & 2-5.30, Sun 2-5.30, Adm. £1/50p. Old Master paintings, drawings & prints displayed in a modern gallery

Renaissance Artists and the Role of Drawing: Old Master drawings from the permanent collection, to 3 Apr

OXFORD, MUSEUM OF MODERN ART

30 Pembroke Street, 01865 728609, 722733, Tue-Sun 11-6, Thur 11-9, Adm. £2.50/£1.50. A leading centre in Europe for visual art
Absolut Vision: New British Painting in the 1990s to 23 Feb

OXFORD, OXFORD GALLERY

23 High Street, 01865 242731, Mon-Sat 10-5. Leading contemporary arts & crafts

RINGWOOD, BETTLES GALLERY

80 Christchurch Road, 01425 470410, Tue-Fri 10-5, Sat 10-1. Contemporary ceramics & paintings

Chris Carter, ceramics, Peter Folkes, paintings, 15 Feb to 8 Mar

SALISBURY, NEW ART CENTRE SCULPTURE GARDEN AND GALLERY

Roche Court, East Winterslow, 01980 862244 fax 862447. Daily all-year-round 11-4. A survey of 20th C British

A Survey of 20th C. sculpture and ceramics. Over 100 works from the estate of Barbara Hepworth and other sculptors worldwide

SOUTHAMPTON, ON LINE GALLERY

76 Beaford Place, 01703 330660, Tue-Sat 10-5. Living British artists incl RAs

Brian Bishop: Places Remembered 1990-1996,

4 Feb to 2 Mar

STOCKBRIDGE, WYKEHAM GALLERIES

High Street, Stockbridge, 01264 810364, fax 810182, Tues-Sat 10-5, closed Sun & Mon. Victorian and early 20th C. paintings

STOCKBRIDGE, COURCOUX & COURCOUX CONTEMPORARY ART

High Street, 01264 810717, fax 810481, Tues-Sat 10-5. Leading contemporary British sculptors, painters and ceramicists

WINCHESTER, GUILDHALL GALLERY

The Broadway, 01962 848289, fax 01962 848299, Tue-Sat 10-5, Sun 2-5

Material Love & Other Subjective Observations, drawings in mixed media by Sally Haynes and prints by Dennis Purdy, to 16 Feb

Feast of Clay, ceramics by Southern Ceramic Group, 21 Feb to 9 Mar

A Select View, paintings, prints and drawings from the City of Winchester's topographical collection, 21 Feb to 9 Mar

WINCHESTER, WINCHESTER CONTEMPORARY ART

3a Great Minster Street, 01962 877600

Artists Choice 2: incl work by Tessa Newcomb and Dona Grimes, to 14 Feb

THE SOUTH WEST

BATH, ADAM GALLERY

13 John Street, 01225 480406, Mon-Sat 9.30-5.30. Contemporary British painting young & established artists working in a variety of media; a permanent stock of modern British paintings

BATH, THE ALMA GALLERY

31a Rivers Street, 01225 317060, Tue-Fri 10.30 to 5, Sat 10.30-1, 19th C watercolours, fine paintings and drawings

Dame Elisabeth Frink, Terry Frost, Gail Lilley, John Cunningham and Jeremy Barlow

BATH, BEAUX ARTS BATH

York Street, 01225 464850, fax 422256, Mon-Sat 10-5, 20th C British art incl leading sculptors; also in London

Ignor Ustinov, first English exhibition of sculpture and drawings, to 17 Mar

BATH, HITCHCOCKS

10 Chape Row off Queen's Square, 01225 330640, Mon-Sat 10.30-5.30. Ceramics, jewellery, knitwear & mechanical toys

BATH, HOLBURNE MUSEUM AND CRAFTS STUDY CENTRE

University of Bath, Great Pulteney Street, 01225 460609, fax 333121, Mon-Sat 10-5, Sun 10.30-5.30, Adm. £3.50/£2.50, 8th C fine art & 20th C arts & crafts

Codes and Messages: Lettering Today, a Crafts Council touring exhibition, 11 Feb to 6 Apr

BATH, ROOKSMOOR GALLERY

3 Brook Street, 01225 420495. Contemporary original painting sculpture and ceramics

Mixed Exhibition, work by resident and up-and-coming artists, 1 Feb to 28 Feb

BATH, ROYAL PHOTOGRAPHIC SOCIETY

Octagon Galleries, Milsom Street, 01225 462841, fax 448683

Photographs of Haiti by Bruce Gilden

The Kobal Portrait Awards, 1 Feb to 31 Mar

BATH, SIX CHAPEL ROW

Off Queen's Square, 01225 337900, fax 336577, Mon-Sat 10-5.30. Contemporary fine and applied art

Birds, Beasts and Human Beings, sculpture by Vega Bermejo, paintings by Philip Davies, to 10 Feb

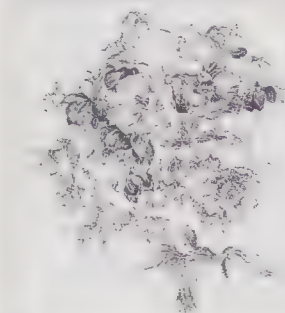
Four landscape painters from Liverpool - Lisa Cole Kronenburg, Adrian Henri, Clement McAleer, Mike Knowles, 15 Feb to 17 Mar

THE EAST & SOUTH EAST REVIEWS

Pallant House in Chichester shows the marvellous Bishop Otter Collection throughout February. This collection was purchased largely from young artists in the 1940s, '50s and '60s on a shoestring budget. Included are works by Henry Moore, John Piper, Stanley Spencer and

Graham Sutherland all on show to the general public for the first time.

Jennifer Andrews specialises in ink washes and watercolours of plants and describes herself as a flower painter rather than a



Jennifer Andrews at Chappel Galleries, Essex

botanical painter, the difference being that she aims to create decorative paintings rather than accurate replicas. Her work is on show at Chappel Galleries, Chappel, Essex this month.

Work by recent graduates from a selection of the country's art colleges goes on show at the

New Ashgate

Gallery this

month with

many of the

graduates are

exhibiting for

the first time.

The exhibi-

tion hopes to

showcase the

vibrant heart

of contempo-

rary visual

culture (what-

ever that is?)

and this should

be a good chance

to spot the

talent of the future.

Peterborough Museum and Art Gallery at

the start of the month show work by Gwen

Hardie, an artist that attempts to reduce her

subject to a

bare mini-

mum

reflecting her

interest in

Buddism and

the medita-

tive life.

Following this

the perman-

ent collection

will go on

show includ-

ing the

Ealand Warwick bequest, recent acquisitions and

the loan of two large works by Brian Fielding.

If you have not had your fill of Pop Art then

overdose at the Norwich Castle Museum

throughout February. 'Pop Art' looks at the rela-

tionship between the art called 'Pop' and

popular culture, hence the inclusion of advertis-

ing packaging and media images in the

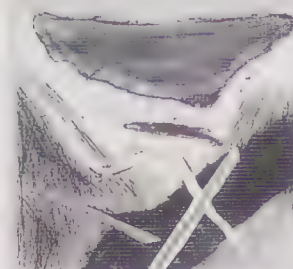
exhibition. All the usual gang are there

Hockney, Blake, Warhol, Hamilton and

Lichtenstein.



Mark Power at Brighton Museum and Art Gallery



Heidi Konig at The New Ashgate Gallery, Farnham

the usual gang are there Hockney, Blake, Warhol, Hamilton and Lichtenstein.

BATH, ST JAMES'S GALLERY

9b Margaret's Buildings, 01225 319197. Mon-Sat 10-5.30. A craft Council selected gallery showing contemporary ceramics, jewellery and paintings including work by: Walter Keeler, Gordon Baldwin, Richard Batterham, Breon O'Casey, Chameleonians, Kevin Hughes, David Kirk and Bob Brown.

BATH, VICTORIA ART GALLERY

Bridge Street, 01225 477772, fax 477231. Mon-Fri 10-5.30. Sat 10-5. Closed Sun & B/H. Important permanent collection, also major touring exhibitions.

BEAMINSTER, DORSET, PARNHAM HOUSE

01308 862204, fax 863494. Open Wed & Sun 10-5 & bank holidays £4. £2. Home of John Makepeace, designer & furniture maker.

BOVEY TRACEY, THE DEVON GUILD OF CRAFTSMEN

Riverside Mill, 01626 832223. Daily 10-5.30. Adm £ 25. 15p. Changing exhibitions of the finest south west crafts. **Quilts from the 6th National Quilters' Guild exhibition, to 9 Mar**

BRISTOL, GUILD GALLERY

66-70 Park Street, 0117-926 5548. Mon-Sat 9.30-5. West Country art & crafts.

An exhibition of work by Henbury and Portway comprehensive schools, to 8 Feb

BRISTOL, OFF-CENTRE GALLERY

13 Cotswold Road, Windmill Hill, Beaminster, T/fax 0117-987 2647. Telephone for opening times.

59th Annual Exhibition of the Society of Wood Engravers, to 15 Feb

BRISTOL, ROYAL WEST OF ENGLAND ACADEMY

Queen's Road, Clifton, 0117 9735129, fax 923 7874. Mon-Sat 10-5.30. Sun 2-5. Adm £2/1.

RWA Permanent Collection to 8 Feb

CHELTONHAM, JONATHAN POOLE AT COMPTON CASSEY GALLERY

Compton Cassey house, nr Wotton, Mon-Sat 10-5. 01242 890204, fax 890479.

CHIPPING SODBURY, CAROUSEL GALLERY

2, a High Street, 5 Goucs, nr Bristol, Bath, 01454 312622. Tue-Sat 10.30-5. Contemporary paintings and ceramics. Constantly changing stock of over 200 originals.

Mixed exhibition thru Feb

CIRENCESTER, BREWERY ARTS

Brewery Court, 01285 657181, fax 644060. Mon-Sat 10-5. Predominantly craft, also fine art & small shows.

James Castle, sculpture and drawings
Mick Maslen, paintings and drawings, to 1 Mar, prices from £250

Installation 'Rivers of Thought', to 15 Feb
Ariane Damodice, paintings, to 16 Feb

CLEVEDON, THE TOLLHOUSE GALLERY

Clevedon Pier, Marine Parade, T/fax 01275 878846. Mon-Fri 9-4.30. Weekends 9-5. Free.

Gallery Artists, mixed exhibition, 6 changing artists working in mixed media, 9 Feb to 6 Mar

DARTMOUTH, SIMON DREW GALLERY

3 Foss Street, 01803 832832. Mon-Sat 9-5. Ceramics, drawings, paintings & prints.

Gallery Artists

DORCHESTER, GALLERY GILBERT

48 High West Street, 01305 263740. Tue-Sat 10-5 & by appt. Contemporary ceramics, paintings & sculpture.

Artists of Fame and Promise, a selected exhibition of contemporary paintings, drawings, prints, sculpture and ceramics by internationally recognised artists, to 15 Mar, prices £100 to £5000

EXETER, GORDON HEPWORTH GALLERY

Hayne Farm, Sandown Lane, Newton St Cyres, 01392 85133. Ring for details and opening times.

FALMOUTH, FALMOUTH ART GALLERY

Municipal Buildings, The Moor, 01326 313663. Mon-Fri 10-5. Sat 10-4. Closed bank holidays. Renovated gallery with permanent collection of historical & local paintings and works on paper; contemporary & historical shows.

Ray Atkins, recent paintings and drawings, selection from his recent retrospective in Bristol, 8 Feb to 8 Mar, prices £900 to £19,000

HELSTON, MULLION GALLERY

Nansmellyon Road, Mullion, 01326 241170. Contemporary art and crafts of the Lizard Peninsula artists include:

Robert Bell, Keith Blackburn, Matthew Hedges, Elizabeth

Parr, Joy Stokes, Mary Wastie. Wood sculpture and furniture by Roger Salomon, ceramics by Ken Blezard and Norman Underhill, Feb opening by appointment only

MELKSHAM, 107 WORKSHOP

(109 Publications), The Courtyard, Bath Road, Shaw, W.its, 01225 791800. Mon-Fri 10-4, weekends by appt. BR, Chippenham, M4 junc 17 then A350 & A365. Contract workshop for galleries and dealers, artists incl Hodgkin, Dine, Penck, Tilson & Pasmore. **Mixed Exhibition - Gillian Ayres, John D. Edwards, Michael Heindorff, Oleg Kudryashov 1 Feb to 10 Mar**

PENZANCE, NEWLYN ART GALLERY

New Road, 0736 63715, fax 331578. Mon-Sat 10-5. Contemporary paintings, photography & crafts. **coffee room**
Antoni Malinowski, Recent Paintings to 8 Feb
Oliver Herring, Sculpture 15 Feb to 15 Mar

SHERBORNE, ALPHA STREET GALLERY

South Street, Dorset, 01935 814944, fax 01935 816717. BR Sherborne. Studio ceramics and contemporary paintings. **Margaret Lawton, Jenny Graham and Jim Woods: paintings, Richard Phethean, Joanna Still and David White: ceramics, to 22 Feb, prices £40 to £450**

STOW ON THE WOLD, THE JOHN DAVIES GALLERY

Church Street, Gloucester, nr BR Moreton-in-Marsh, 0145 831698, fax 832477. Mon-Sat 9.30-1.30, 2.30-5.30. Contemporary and modern British incl John Blockley, Keith Dunkley, Nissan Engel, Peter Evans and Brian Peacock. Free, disabled access. **Mixed exhibition and winter sale thru Feb & Mar**

ST. DOMINICK, COTEHELE QUAY GALLERY

Saltash, 01579 351346, fax 351222. Wed-Sun 12-4. National Trust property: paintings and a variety of hand crafted works by West Country artists.

ST. IVES, PENWITH GALLERIES

Back Road West, 01736 795579. Tue-Sat 10-12.30-5. Adm 50p.

ST. IVES, PLUMBLINE GALLERY

2 Barnoon Hill, 01736 797771. Mon-Sat, 10.30-5.30. Contemporary art, ceramics and glass.

ST. IVES, TATE GALLERY ST IVES

Porthmeor Beach, 01736 796226, fax 794480. Tue-Sun 11-5. Adm £3/1.50. Changing displays of the pre-eminent collection of 20th C St. Ives painting & sculpture 1925-1975; diverse work by contemporary artists.

Displays 1996-97

Christopher Wood

Mobiles: An installation by Peter Fluck and Tony Myatt, to 20 Apr
Ceramics by Clive Bowen to 2 Nov

TAUNTON, SOMERSET BREWHOUSE THEATRE & ARTS CENTRE

Coa Orchard, 01823 274608, fax 323121. Mon-Sat 10-6 pm. Contemporary artists, photographers & craftspeople connected to the south west.

Print from Wood: survey of the modern woodcut 17 Feb to 14 Mar

TOTNES, SEYMOUR GALLERY

10 High Street, Devon, 01803 864200. Tue-Sat 10.30-4.30. Contemporary fine art including new emerging talent from the south west.

Group exhibition from "Artisan", paintings, pottery, sculpture, 14 Feb to 22 Feb

In Search of the Moor Mother, on location pastel paintings of Dartmoor by Graham K. Griffiths, 25 Feb to 15 Mar, prices £175 to £450

WELLS, SADLER STREET GALLERY

7a Sadler Street, Somerset, 01749 670220. Tue-Sat 10-5. Contemporary watercolours and other media and also old engravings and picture framing. Prices £100 to £1000.

WINCANTON, SOMERSET, BAYFORD HOUSE GALLERY

Bayford Hill, 01963 32172. Open daily 11-7 & by appt. National & international contemporary paintings & sculpture, Victorian prints.

WINKLEIGH, THE SQUARE GALLERY

Fore Street, Devon, 01837 83145, BR Eggesford. Permanent exhibition. Original quality paintings, ceramics, sculpture and jewellery, prices £20 to £1500.
Gallery closed through Feb re-opening 1 Mar

THE SOUTH & SOUTH WEST REVIEWS



Peter Eugene Ball at Gallery Gilbert, Dorchester

100 drawings by the highly influential Bolognese artists and brothers Lodovico (1555-1619), Agostino (1557-1602) and Annibale Carracci (1560-1609) are on show at the Ashmolean Museum, Oxford through February. The exhibition explores the cross-fertilisation

of ideas between the three artists, the central importance of life drawing to their art and the amazing inventiveness of Annibale in particular.

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Michael Rothenstein at Winchester Contemporary Art

show 'Networking: Art by Post and Fax' at the Spacex Gallery, Exeter (01392 431786).

Andrea Brookfield who, over a three-year period worked with the people of the Tharaka

tribe in Kenya to produce a narrative of village life, shows her work at Watershed, Bristol throughout February and The Royal Photo-



Mark Pawson at Spacex Gallery, Exeter

graphic Society, Bath shows new work by Bruce Gilden who has created a visual documentary of Haiti, a society that he regards as 'uniquely contradictory' as well as 'hot and cold-blooded'.

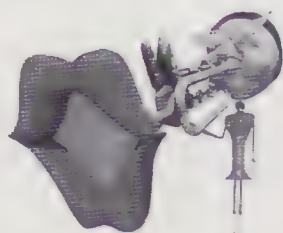


Lorenzo Costa at Christ Church Picture Gallery, Oxford

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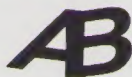
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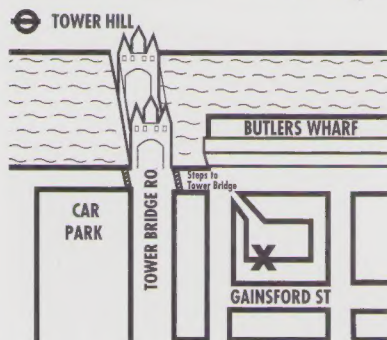
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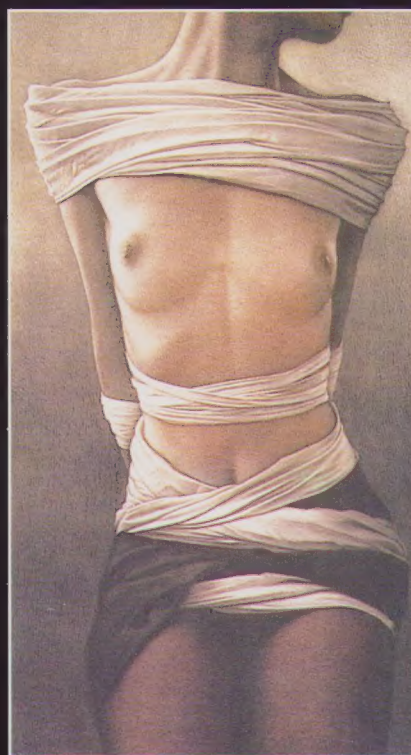
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